

TWENTY-EIGHT PAGES.



THE NEW YORK



DRAMATIC MIRROR

VOL. XXXVIII. No. 978.

NEW YORK: SATURDAY, SEPTEMBER 25, 1897.

PRICE, TEN CENTS.



THE CALLBOY'S COMMENTS.

Constancy and patience are to me about the most admirable of those qualities which all may possess, but which, nevertheless, are far from being drugs on the market. There have come to my knowledge several shining examples of either or both, but none anywhere near the luminous exhibition which, I learn, occurred not long since in this town. The facts in the case are these: Two young men about town, and about twenty, became acquainted with two chorus girls who were rehearsing at the—never mind the house—for the recent production of—the play doesn't matter, either. One of the youths was of the order known to slang as a "hot card"—the kind that speaks swaggeringly of actresses by their last names, and tells in the "L." cars of wonderful adventures behind the scenes—adventures that never happened and never will.

This person lured the other—a generally sane young man, in the furniture line—into the wild escapade which I am about to recount. They met the chorus girls, and prayed for the privilege of escorting them from a rehearsal, and it was arranged that the quartette should meet at the stage-door one night after said rehearsal, which was to occur upon the conclusion of the regular evening performance at the theatre. The girls said that the rehearsal should be over soon after midnight and then the youths might take them to supper and see them to their home in Harlem.

Visions of a late supper, with two real actresses arose resplendent in the minds of the happy young men. Each borrowed a very estimable sum of money calculated in their judgment to see them through the meal, even if the girls should get hold of the wine card before their escorts, and promptly at 1 A. M. the expectant young men appeared at the stage-door and nervously inquired whether the rehearsal was over. Being told nay, the youths repaired to a neighboring doorman, and waited in the constant patience whereof I have spoken.

Two o'clock came, and 3, and 4, and still they waited. Dawn came, too, with its accompaniment of milkmen and newboys, but the rehearsal continued. The kindly bars to which one might wish to repair for consolation at such a crisis were closed long since, and the wait was reaching the verge of tedium when 5 o'clock arrived, and the girls were released. They were so sorry, of course, but they allowed the young men to blow them to breakfast, and then to escort them to their Harlem home. And there was never a word of complaint from the devoted youths. I claim that this is a world's record in the way of forbearing constancy and patience. If any one has a mark to beat it, I shall be glad to report the case.

Arthur C. Alston has discovered the following rare gem of advance work in the programme of an Indiana house which draws from a population of about 15,000. Says the gem:

The theatrical event of this season will be the appearance of Madame Sara Gen. She is an actress with a world-wide reputation, and ranks among the best. The supporting company is strictly first class.

Kathryn Kidder, Marion Abbott, and Manager Isaac Newton please note.

One night last week I went down to the good old London Theatre in the Bowery to see a real burlesque show and a genuinely appreciative audience. Such an expedition I undertake two or three times each season, and it is always thoroughly enjoyable. The especially interesting feature of my latest visit was the discovery of a box-office man and a doorman who were not only civil but courteous, and I was traveling in cog, too. I recommend that a majority of our Broadway ticket-sellers and ticket-takers run down to the Bowery some day and look around. The gentlemen whom I encountered last week found it possible to get along without impressing upon every patron that one must be a chump who wants to see the play at their house, thus differing materially from their Broadway colleagues, upon whom I have commented before. Besides, the box-office man gave me the seats I wished. In Broadway, the rule is to give, if possible, any seat but the one wanted.

An important fact impressed upon my alleged mind by each of these Bowery expeditions is the truth that certain farce or opera producing managers would profit by occasional visits to the burlesque houses. We hear time and again how these managers are yearning for novelty, originality and talent, but they seldom detect such until it is thrown at them. During a long experience in just such exploration as aforesaid, it has been my privilege to pick no less than twenty winners, practically unknown at the time, who have since scored heavily at the high-priced houses, doing the same acts as when first seen. In each case it has required three or four years for the Broadway manager to "discover" the talent. Why should the public be kept waiting all these years? Why not go about and detect genius without holding back till it knocks at the door?

It has been my lot to sit through the English composition, called *In Town*, which is trying the souls of men at the Knickerbocker. In this wild and harrowing jumble of superannuated gags and pensioned puns, I discovered but one line of interest. This was Claire Romayne's song refrain, "Keep Your Eye On the Callboy." I was much gratified by the interest and enthusiasm exhibited by the well-dressed audience upon the utterance of this sentiment. My name took four calls.

SHERIDAN BLOCK.

Sheridan Block, whose portrait appears on the first page of this issue, needs no introduction. In many and varied plays he has won recognition by emotional intensity, forceful distinction, and artistic skill, and has earned a reputation as a conscientious, reliable leading actor.

After graduating from Boston University, he was engaged by Daniel Frohman to appear as Dave Hardy in *Emeralds*. His progress has been upward ever since. Among the many leading roles he has been called upon to play, he has scored heavily as Colonel Prescott in *Held by the Enemy*, Count Musso Danella in *Mr. Barnes of New York*, a remarkably virile impersonation, and with Maud Granger as George Dechamel in *Article 47*, Sartorys in *Frou Frou*, Armand in *Camille*, and in many other similar parts. Miss Granger complimented him as one of the best Armands on the American stage. He was jointly featured with Emily Rigi and Joseph Haworth in *The Crust of Society* at the Union Square Theatre. Latterly he appeared in *Captain Paul* at the opening of the Castle Square Theatre, Boston, he and E. J. Henley playing the two brothers.

In the original production of *Darkest Russia* he achieved a pronounced success. In 1894 he

appeared in leading roles with the Boston Museum Stock company. An instance of one of his recent successes is related with much enthusiasm by the authors of *Northern Lights*, in which Mr. Block appeared as the psychological Doctor Sherwood, who says that he greatly aided the play by his forceful and artistic performance. Mr. Block is a scholarly and experienced actor, and should prove a worthy acquisition to any first-class organization, or to any of the New York stock companies.

BELLE ARCHER, HORSE TAMER.

The horse engaged recently for *A Contented Woman* at the Grand was discharged after the first performance. He was a temperamental altogether too gay for the quiet walks of the drama. In the last act it was his business to draw on a coupé and to pause at back centre while some of the players discussed the condition of a supposedly inebriated occupant of the vehicle. Charles F. Morrison impersonated the occupant, and the proprietor of the equine stood off right to hold the bridle of his property. No one knows what startled the horse, but it is presumed that one of the many profane outbursts in the play grated upon his finer senses.

At any rate, he gave a sudden leap that sent his owner flying away backward, and then horse, coupé, and Mr. Morrison dashed off right, turned a sharp corner behind the rear drop and whisked across to the prompt side, where the women of the company were awaiting their cues. Panic reigned as the women saw the irresponsible equine pawing the air and plunging toward them. The stage hands peered anxiously from remote points of safety, and it looked as if some one was going to be hurt. Then Belle Archer, who is playing the title-role originated by Caroline Minkel Hoyt, and who is an ac-

PROFESSIONAL DOINGS.

Joseph Hart scored a strong personal success at Philadelphia in his farce, *The Tarrytown Widow*.

Hope Forrester wishes it known that she is not with *Human Hearts* this season.

The members of the Our Dorothy company were dined recently at Ossawatimie, Kan., by "The Black Gate," a local club. Barry Fuller, Cam Bailey, Fred Miller, and George Casselberry entertained the party.

Daniel Kelly, of *The Girl from Paris*, has been stopping at Bay Shore, N. Y.

R. M. Samuel, musical director and arranger, has just closed a successful season of eighteen weeks at Crump's Park, Macon, Ga., and has signed with Tolson's Comedians for the Summer and Autumn season.

John G. McDowell will not go to the West Indies with Navin Brothers' Vaudeville company, but has signed with *A Breezy Time* for a principal role.

Portia Albee has been in Boston visiting her husband, Horace Lewis. Mr. Lewis made a special hit as Judge Knox in *The Charity Ball* at the Castle Square recently.

The Moffett Stock company opened at Louisville on Sept. 6 in *Moths*. A large crowd greeted the return of the favorites of last year and welcomed the new members of the company. The company includes Oscar Eagle, Thomas Reynolds, Arthur Livingstone, Willard Blackmore, Edmund Day, Adolph Letina, Esther Lyon, Fannie L. Bart, Charlotte Crane, and Beatrice Ingram.

Marie Laurens has resigned as prima donna of Waite's Comic Opera company, and will retire

in Scotland. Mr. Gaden says that his business this season has been better per cent. better than last.

Warren Conlan will open at Biddeford, Maine, on September 30, under management of George Clare and George S. Davis, shortstop of the New York Baseball Club.

Carlton Wells, who has been playing the heavy role in *Under the Polar Star*, was released by Harry Elmer to accept a leading juvenile role with James H. Wallick.

George C. Jenks' comedy, *Little Jack Horner*, in which James B. Mackie is starring through the South and West, is meeting with success everywhere. Mr. Mackie faces crowded houses and rounds of applause great every performance.

The third season of the Montauk Theatre, Brooklyn, was successfully inaugurated on September 4, commencing with a Labor Day matinee. Colonel Sinn has been especially fortunate this season in the character of the bookings he has made for his handsome house. It would seem to be difficult to surpass those of last year, but he has succeeded in securing none but the very best that are to be found. The prospects for the coming season are very bright indeed, and with such material as he has at hand it will not be saying too much to predict an even more brilliant and more profitable year than that of 1896.

Rehearsals of Fanny Davenport's company commenced last Monday at the Boston Theatre, Boston.

The engagement of William E. Philip, tenor of the Bostonians, to marry Caroline Howard, daughter of a Buffalo banker, is announced. The wedding will occur in November.

F. C. Whitney is arranging to present Joseph Kott's Hungarian opera, *A King for a Night*, for which H. B. Valentine is adapting the libretto.

The accident to Nellie Brooks Mastayer, reported as a recent occurrence, happened in May, and the actress is only now able to be about. She has placed her case in the hands of George Trimble Davidson, who will proceed against the Sixth Avenue Street Car Company for damages, the actress having been thrown from one of their cars.

Jefferson D'Angelo has secured judgment in the amount of \$164.47 against Whitney and Moore for salary due.

Robert Schell has obtained judgment for \$3,230 against Colonel J. Henry Mapleson for principal and interest on an unpaid note for \$1,800, due in February, 1896.

Edward R. McWade, son of Robert McWade, and Margaret May were married by the Rev. Dr. Houghton, at the "Little Church Around the Corner," in the presence of several friends.

E. E. Johnston has contracted to furnish Lillian Nordica, Pol Plançon, Ysaya Gerardy, and Pugno, as soloists for the New York Philharmonic Society's concert.

Beerbohm Tree began his provincial tour on August 30 at the Prince of Wales Theatre, Birmingham, supported by the company from Her Majesty's Theatre, London. In the repertoire will be *The Red Lamp*, *The Ballad Monger*, *The Dancing Girl*, *Hamlet*, and *The Silver Key*. Mr. Tree has also arranged to produce Katherine and Petruchio, with himself and Mrs. Tree in the leading characters.

A decree of absolute divorce has been granted separating Gertrude Zelia and Paul Schindler.

Charles B. De Wolfe, Harry Kenton, J. E. West, Lottie Edington, and Lizzie Daily are at Mineral Springs, O.

Augustus Thomas has gone to San Francisco to direct Charles Frohman's production of his play, *Don't Tell Her Husband*, at the Columbia Theatre, in that city.

Nahan Franko is conducting the Terrace Garden concert.

Minerva Dorr's Comedy Opera company in Carroll and Kerker's opera, *Kismet*, will open the new Russell Theatre, Ottawa, Canada, Oct. 11, 12. Minerva Dorr will appear in the title-role.

The Harkins and Barbour Uncle Tom's Cabin company will soon reopen.

W. S. Butterfield, for the past three seasons manager of Blaney's A Baggage Check, has returned to the city after ten weeks' illness.

A. McCready Miller, Jr., played J. Sherrie Mathews' role last week at the Grand during the illness of Mr. Mathews.

Elena Maria has sued Adelaide Kellam to recover \$1,900 loaned on a promissory note which was protested. The case will be tried in this city on Oct. 4.

An inebriated person of the name of Sweeney made trouble in the lobby of the Fifth Avenue Theatre one night recently. He insisted upon entering the house, having purchased a ticket, but his condition and observations were such that four policemen bore him away and locked him up.

The foreclosure sale of T. Henry French's interest in the American Theatre will occur on Oct. 4.

Rhea arrived from Europe last week.

Helen Bertram sailed last Wednesday for London.

The father of Abraham Rosenthal, a young New Yorker who stabbed himself fatally on September 5, does not believe that his son committed suicide in an attempt to mimic an actor's death scene, as was at first announced.

Celeste Wynn will play this season the part formerly enacted by Christie MacDonald in *Half a King*.

Fred D. Fowler has closed a contract to manage Clint G. Ford for three years. He has engaged a strong company, presenting a new repertoire of plays, and special scenery is used.

Charles Frohman has selected *The Proper Caper* as the title for the new farce to be presented at Hoyt's on October 4.

Eugenie Pappenheim has returned from the Catskills to resume her vocal lessons.

Edwin Gordon Lawrence has repeated in Connecticut the success of his opening in *For Her Sake* in Massachusetts. The Bridgeport press was unanimous in its praise.

Ruben and Andrews have signed a two-years' contract with Max Karger, the young American violinist, who has arrived in New York after a two years' tour in Germany, Holland, and Scandinavia.

Mrs. Fannie Maraden is visiting friends at Swarthmore, Pa.

La Gioconda was presented in English for the second time in America, at the Tivoli Opera House, San Francisco, on August 30, under the stage direction of George E. Laek.



HELEN MACBETH.

knowledgeable authority in the art of horsemanship, promptly seized the bridle of the careering equine, forced him back upon his haunches, and held him captive until Mr. Morrison scrambled out of the coupé, and, with the stage hands, came to her assistance. The vehicle was badly damaged in its mad flight, and some of the house scenery was wrecked. How much more of harm might have been done but for Miss Archer's plucky action it is impossible to imagine.

Advance man Willis M. Goodhue offered a short prayer of thanksgiving for the fortuitous blessing, and J. Duke Murray, business-manager of the Grand, says the odd part of it was that the audience, believing it all in the play, applauded rapturously. Sam Shubert is thinking of requesting Charles Hoyt to remodel the play so as to admit of a runaway at each performance, if a sufficiently durable coupé can be found.

THE HAWTHORNES' NEW PLAY.

H. Gratian Donnelly's new musical comedy, *A Title for Three*, which he has designed for the Three Sisters Hawthorne, will be seen for the first time in England, and only London and the provinces will be visited this season. The play was to have had its first performance in Boston, but the immense hit made in London by the Misses Hawthorne in *The Willow Pattern Plate*, and the demand for their new play, influenced Manager Rodriguez to postpone his American dates until 1898 and '99. Leslie Stuart, who wrote *The Willow Pattern Plate*, will write the music for the new play, and it will be staged by John E. Nash.

E. S. WILLARD'S LEADING LADY.

Maud Hoffman, reports to the contrary notwithstanding, will be E. S. Willard's leading lady this season in *The Physician*, *The Middleman*, and *The Professor's Love Story*. Miss Hoffman, who has spent the Summer in Essex, arrived from England last week with Mr. Willard and his company.

from the stage. She will be married on Nov. 20 to Charles Lockwood, a Hornellsville, N. Y., banker. Marion Langdon has succeeded her as prima donna of Mr. Waite's company.

The Wilbur Opera company, with Susie Kirwin, turned hundreds away last week at Auburn, N. Y.

The Arnold-Welles Players broke records last week at Columbia, S. C.

The Spooner Dramatic company's Summer season has been prosperous, Allie and F. E. Spooner having been most favorably received. Allie Spooner is rehearsing a revival of an old English dance, the costume for which will be of gold cloth used under calcium lights. "Baby Mike" is singing and dancing into the hearts of the Westerners.

In the recent production of *Trilby* at Hopkins' Theatre, Chicago, May Hooper acquitted herself so well in the title part that the press was loud in praise. Her performance was most artistic. She was an ideal Trilby, and her death scene in the last act called forth unstinted praise.

Robert Droust was especially engaged as leading man of the Schiller Theatre Stock company, Chicago, for four weeks, to originate the lead in *Fort Frayne*. The entire Chicago press was unanimous in praise of his performance, which was followed by an offer from the author to play the part in the New York production. The management of the Schiller Theatre tried to persuade Mr. Droust to remain for the season as leading man, but owing to a previous contract to fill the same position as the New Columbia Theatre, St. Louis, he was obliged to decline.

Mary Linck, the contralto, who has been gaining inspiration in the "Land of Song," has just arrived home after a pleasant tour through Germany and Italy, having met with much success.

Garland Gaden has been notified of a bequest aggregating several thousands of pounds, left to him and five others by the death of a relative

SCENES FROM CURRENT PLAYS.



HELEN DOUGLAS. ELEANORA ALLEN.
ISABEL WALDRON. ALBERT BRUNING.

MAX FIGMAN. BERNICE WHEELER.
W. J. FERGUSON. M. A. KENNEDY.

MORGAN E. COMAN. CLARA HUNTER.

HOYT'S THEATRE.—A BACHELOR'S HONEYMOON. ACT. II.

ALL: "Juno Joyce, the Actress!"

ON THE RIALTO.

VIVIAN OGDEN and her sister went for a short vacation to a little lake suburb not very far from Chicago, where they had been playing in Never Again, taking along their theatre trunks, which still bore the hideous yellow and red posters that the property man delights to paste upon theatrical trunks. These had remained from last season, no Never Again labels having been put over them, and the actresses were too used to them to give them a thought.

Arriving at the little hotel one Sunday the players were welcomed by a landlord so intensely rural that he might have filled with envy the heart of any actor of "Rube" characters.

After a few days the farmer-landlord approached the actresses and said: "Professor and his wife would like to meet you. He's the French professor at the college here. I thought, maybe, you'd like to meet some of your country folks. You're French, isn't you?"

"No," answered Miss OGDEN. "We are Americans."

"Why, I thought you was French and from Paris, from the labels on your trunks."

"The labels on our trunks?"

"Yes. 'The Gay Parisians.'"

LILLIE and Ellen Engstrom are expert cyclists and handle the wily wheel as well as they sing lively songs. While rehearsing, not long ago, they wheeled from home to theatre, and acquired no little proficiency in dodging trucks, cable cars, pedestrians, and such cheap things, which every true cyclist despises. One fair day, as they rode up to the cable transfer at Lexington Avenue and Twenty-third Street, a careless truckman swung his team around the corner and they narrowly escaped a collision. But an old woman, standing in the street to await a car, was not so fortunate. A hub of the truck struck her as it flew by and she fell in a heap upon the curb.

A crowd rushed to aid the old woman, and two or three brave men set out afoot after the truck driver, who, never looking behind him, was urging his team at a killing pace up the avenue, bound, apparently, for Poughkeepsie or Cohoes. The young actresses took in the situation from their wheels, and then, with sublime disregard for the legal speed limit, sprinted for the truckman. He had a long handicap and was driving like mad, but what are horses against wheels? The fair riders darted in and out, past cars and wagons, and, in cycling parlance, "swapped pace at a 2.30 gait," until they caught the fugitive over near Thirtieth Street, where they found a cycle "cop," who did the rest on their complaint.

It doesn't matter that when the procession got back to the start the old woman had disappeared. It was a plucky ride and a neat capture for the pretty singers, and that truckman will probably remember the Engstrom Sisters as long as he lives.

A MEMBER of THE MIRROR staff spent part of his vacation in Asbury Park, and one rainy night, for want of something else to do, he strolled over to Ocean Grove and made his way to the great Auditorium, which has a capacity of over ten thousand. When he arrived at the door he met a man with a solemn face, who was taking money from people who were flocking into the place in droves.

The interior was in almost total darkness, but loud applause broke forth at frequent intervals, showing that there were a great many people in the building. On making inquiry THE MIRROR man found that there was an exhibition of microscope pictures going on, the price of admission being 10 cents. Feeling that his connection with the only dramatic paper in the country would avail him nothing in this particular place,

and with a stern-faced doorkeeper, he produced a dime and walked in.

After groping about in the gloom he found a seat and proceeded to enjoy the show. One of the deacons bobbed up between the pictures and explained what they were going to see next. Of course the Irwin-Rice film was not shown, but to the great astonishment of the writer the familiar scene from Hoyt's A Milk White Flag was. The deacon simply announced it as "The March of the Milk White Flag." The natty little chorus girls in their boys' suits marched past, the band went by and the actors strutted for a brief moment in this great temple of Methodism.

Some of the pictures aroused great enthusiasm, and several of the small boys expressed their approval by stamping and whistling. This annoyed the deacon, who said: "I wish to state here that we ought to be thankful that we can have entertainments of this kind separated from their evil associations; therefore there should be nothing done which might suggest those evil associations. I would request that the stamping and whistling be omitted, and that approval of the pictures be expressed by clapping of the hands." The boys took the hint and nothing but handclaps were heard after that.

The "evil associations" idea amused THE MIRROR man exceedingly, as he noticed how the entertainment was run. Here were at least five thousand people of both sexes sitting in absolute darkness. The deacon gave timely warning as to when the electric lights would be turned up, so that spongy couples and "hand holders" could know just when to "break away." In contrast to this scene the writer thought of Keith's and the other first-class places of "evil associations," where the footlights are turned on after every picture, so that pickpockets and those who are inclined to spoon or misbehave in any way may not have a ghost of a chance.

If the deacon who spoke so glibly of "evil associations" would take the trouble to look around a little he would realize that some of the places of those "associations" are not so bad after all.

A MINSTREL COMPANY STRANDED.

Camp and Hopkins' Minstrels, which opened at Morristown, N. J., on Sept. 6, stranded at East Stroudsburg, Pa., early last week. A majority of the members got back to town, but others were left in a destitute condition. The company, engaged by well-known vaudeville agents in this city, included the American Comedy Four, Swift and Chase, Glimmeretti and Mack, Ed C. Honewell, George Reb. T. F. Kenny, and Billy Vail. Shepherd Camp and T. E. Lowe, a Morristown hotel man, took out in all twenty-seven people, who were given assurance of a long engagement and received advances as warrants of good faith. Lowe, however, is said to have appropriated the receipts until his outlay was secured and then, after appointing Arthur Earle, of the American Comedy Four, as business manager, to have left for home. Mr. Earle insisted upon payment of salaries and, for a time, was partially successful. But at East Stroudsburg, Camp also left, it is said, upon pretext of raising funds which never came, and the company, after waiting four days, disbanded. The American Comedy Four and Swift and Chase gave what assistance they might to their associates.

MR. COGHLAN WILL ACT HERE.

When Charles Coghlan closed his engagement with Mrs. Fiske last May he expected to go to London to play the part of Brutus in Boerbohm Tree's contemplated production, on a magnificent scale, of Julius Caesar. After that engagement it was his intention to devote himself for a while to playwriting.

Mr. Coghlan went to his farm at Souris, Prince

Edward Island, intending to remain but a short time. Mr. Tree, after shilly-shallying for several months, has finally decided not to do Julius Caesar at all. The visit of Mr. Coghlan's sister Rose and her husband, Mr. Sullivan, to Prince Edward Island meanwhile led him to prolong his holiday. Now Mr. Coghlan has decided that he will act in this country this season, provided a suitable engagement offers. He is still at Souris, and he is in splendid health and spirits.

Mr. Coghlan is known to our playgoers chiefly as a "dress-cost" actor, but his greatest triumphs have been won in Shakespearean and romantic parts. Now that romance has again taken first place in public favor, the enterprising manager who secures this superb actor for roles of that description will get a trump card.

CONTINUATION OF THE GEISHA CASE.

Safford and Rogers, attorneys, and John Malone, of counsel for William Jardine and William Harvey Jardine, plaintiffs, against Augustin Daly, defendant, in The Geisha case, issued last week the following statement:

The above-entitled action, wherein the plaintiffs ask the power of the Supreme Court of New York to restrain the defendant, Augustin Daly, his agents, employees, representatives and servants, from making and continuing certain false, vexatious and injurious publications and declarations intended and promulgated for the purpose of damaging the plaintiffs and disturbing their business and contracts for and during the production of the musical comedy of The Geisha in the United States and Canada (exclusive of New York city) during the season of 1897-98, is now on note of issue and notice of trial to be heard during the October term, 1897, of this Court, for a judgment to assess damages already done and to prevent infliction of future damage, and no order or proceeding has been had or taken which in any way interferes with the rights of Sir William Jardine and his associates or representatives to produce said musical comedy of The Geisha during the coming theatrical season, any newspaper or other unauthorized statement notwithstanding.

John Malone, when interviewed concerning the litigation about The Geisha, which is to be played during the coming season under the management of Mark Smith, representing Sir William Jardine and his associate, said: "It is a rule of legal practice that it is extremely dangerous to attempt to try a case in the public press, but as my clients' interests are somewhat jeopardized by certain statements emanating from their opponents, it may not be improper for me to say that the case of Jardine vs. Daly is not an action by Mr. Daly. If he had brought an action in court instead of allowing his agents to make damaging and vexatious statements in the public press, and through private channels to the theatrical world, we would not have been obliged to take the initiative.

"The motion decided by Judge Stover last week was merely a usual and preliminary proceeding, not affecting the right of the Jardines to go on with their business and produce The Geisha in accordance with their contract. They are going quietly along, and the popular comedy will fill all dates made for its production with a first-class company, including many of the principal artists seen in the past last season, and with all the scenery and effects used in Daly's theatres, New York and London."

Mr. Daly sought last Thursday a preliminary injunction to restrain the Jardine production pending trial, but this was denied on Friday, thus enabling The Geisha to be played for the present.

ERNEST LAMSON'S PRESENCE OF MIND.

Ernest Lamson showed the value of a steady nerve recently in Philadelphia. He discovered a fire, well under headway, in the bath room of his lodgings. Instead of turning in an alarm, he put in a few minutes of hard work throwing on water. The members of the household did the screaming and fainting after it was all over.

GOSSIP OF THE TOWN.

Alfred Fisher, who will be an instructor this season in the Stanhope-Wheatcroft Dramatic School, will confine his stage work to New York engagements.

Louis Harrison has resigned from the cast of The Belle of New York.

Julia Marlowe will open in Milwaukee on Sept. 27. During the first week of her season she will probably present For Bonnie Prince Charlie, As You Like It, and Romeo and Juliet. Ingomar will be added to her repertoire.

Bessie Belknap will be a member of Joseph Jefferson's company during his season, and will afterward originate a part in the new comedy, Marnac.

Kirk Brown and Philip Staats opened in Mendocino, Pa., on September 6 in Corse Payton's company. The former will play leads, and the latter will sing illustrated songs.

Tennessee's Partner opened the season of the Beckwith Memorial Theatre, Dowagiac, Mich., on September 2, playing for the benefit of the K. of P. of that town. The theatre was filled by a fashionable audience, and the play scored a pronounced hit.

Harry S. Alward has returned from Sheldrake, on Cayuga Lake, where he was the guest of John J. Donnelly.

MacDonald and De Castro closed, September 4, with the Noss Jollities to join The Sporting Craze for leading comedy roles.

Agnes Carlton Phillips is meeting with such pronounced success that more time than can be filled has been offered.

Manager William Garen, of Havlin's Theatre, St. Louis, stopped a runaway on September 1 and rescued from great peril a woman and child.

Augustus Sohler, ballet master for Rice's The French Maid, will do a new dancing specialty in that piece.

Owing to trouble with his throat, Robert E. Graham was compelled to come to New York for treatment, and his company, presenting Who's Your Friend, rested for a few days. The tour was resumed at Richmond, Va., on September 17.

Rudolph Aronson says that he expects to be in full possession of the Casino by Thanksgiving Day, and that he will devote the house to American opera rendered by American singers.

Oliver Byron, supported by Kate Byron and an entirely new company, opened the season at Asbury Park on September 4 in a new version of Ups and Downs of Life. Of the new company, Messrs. Patterson, the comedian, Shea, McWatters, and Russell made distinctive hits, as did Maud Miller and Grace Welby, while Grace Tyson, Byron's new singer and dancer, caught the audience at once. Three new sets of scenery were used, and one representing Mr. and Mrs. Byron's residence at North Long Branch was much admired.

Edith Ward has returned to the city after a two months' sojourn in the Catskills, and is rehearsing with the A Ward of France company.

Owing to the cancellation of this week at the Grand Opera House by James J. Corbett a couple of weeks ago, Manager Pitou received applications from several well-known attractions, the managers of which were willing to change their routes so as to fill the time. While their applications were being considered, Mr. Pitou heard of the engagement of Thomas E. Shea in his new American play, The Man-o'-Warman, at Jersey City. After a personal inspection by J. Duke Murray Mr. Shea was selected for the open week.

IN OTHER CITIES.

BROOKLYN.

Donnan Thompson was seen for the first time at the Montauk 18-19, where The Old Homestead was also a novelty. The excellent work of Mrs. Louisa Morse and William M. Cressy as Aunt Matilda and Cy Prime, again proved a feature. Colonel Sinn's first notable engagement for the season is that of The Wedding Day, which will exhibit 20-25 the talents of Russell, Fox, and D'Angeli. Margaret Mather follows.

The Bostonians, who do not hesitate to say that the smallest week's business of their existence was that of their recent production of The Serenade at the Columbia Theatre, were succeeded at that place 18-19 by The Millionaire. The same cast, headed by Willie Collier and Louise Allen, that was benefited with the New York run last spring has been in evidence. Beginning Sept. 13, Manager Harry Mann reduced the price of his best seats to \$1. Never again will try its luck here 20-25, after which De Wolf Hopper and El Capitán come to the Grand Opera House, with a cast mainly new, headed by Flo Irwin as the star feature. Next to May, Flo Irwin is about the most capable in her special line. She is no scene copier, her talent, sister, but has a distinct individuality of her own, that never fails to please. Outside of the clever young comedienne, Edward S. Abeles, the support proved to be rather lacking. Manager Frank Kibholz's next booking is Donnelly and Girard in The Geoezer.

The performances of the new stock at the Park Theatre are winning favor, and every indication points to this last enterprise of Hyde and Behman's becoming a positive money winner on the season's business. William Barry, Maggie Harold-Davies, Howell Hansell, and Helen Croft have already won high esteem. The Lottery of Love drew well pleased houses 18-19, the preceding specialties being the Deaves' troupe of marionettes, Joseph Welch, and Lillie Western. Friends is the bill 20-25. Sinbad, which came to grief at the Bijou on Sept. 11, is one of those striking illustrations of a clever troupe, well rehearsed and working in thorough harmony, backed with every necessary adjunct of scenery, costumes and property, wrecked by managerial lack of courage to keep the ball rolling until it had gained sufficient momentum of its own. Manager Harry C. Kennedy followed it 18-19 with When London Sleeps. Hendrick Hudson 20-25.

The headliner at Hyde and Behman's 18-19 was Maurice Barrymore in A Man of the World. Barrymore was hampered by a restive gallery that failed to appreciate him. Next in interest was Frances Redding in A Forgotten Combination, written by W. L. Lockwood, of the Brooklyn Eagle. Miss Redding has competent aid from Harold Hartwell, who in appearance, tone of voice, and methods is very reminiscent of Jack Mason. John Kernell has succeeded early in the week by Joseph Welch, a new comedian. Other features were Tommy Gilson and Bessie Stewart, Walter F. Talbot, Fred Kridger, Gilbert and Goldie, the Loretta, and Jane Cooper with Lew Bloom, whose act, A Picture from Life, is one of the most enjoyable in vaudeville. Hyde's Comedians, led by Helene Mora, 20-25.

Northern Lights illumined the Gayety 18-19 to fair results, and will be displaced in favor of Ode Harlan and A Black Sheep 20-25. The Loceon began its season Sept. 11. Manager Phillips has not stinted the use of fresh paint, and the place now looks quite attractive in its new decoration. A stock co. has been engaged, and will appear in a weekly change of play, presenting The Danger Signal 20-25.

The Irwin Brothers' Venetian Burlesquers at the Star 18-19 presented acts and marches on a scale of completeness and liberality rarely found, excepting in some pretentious spectacle at a Kivality. The olio introduced the Manhattan Comedy Four, Dot Davenport, Nunn and Bradley, Princeton Sisters, Leo and Chapman, Monroe Sisters, Bradley, Brooks and Brooks, Inham's Octoroons 20-25.

At the Empire, Fred Ryder's Night Owls did exceedingly well 18-19. Manager Barnes follows them with The Merry Maidens.

Business on Grand Street has been excellent, as evidenced at the Unique, where The Manhattan Club Burlesquers are to make place 20-25 for Harry Morris' Twentieth Century Maids.

Manager Laurent Howard's roster of talent at the Brooklyn Music Hall exhibited 18-19 Emma Francis, Albert and Damsel, Sadie Fox, Stone and Evans, Charles T. Aldrich, the Clover Trio, the Shearers, and the Lemoyne Brothers. Lee Ottolenghi, who several years ago invested some thousands of dollars in securing an interest in the direction of the Amphion, and was its associate manager for a long time, has been retained by Hyde and Behman as its resident manager under new control. Their choice is a happy one for both themselves and the public. Frank V. Strauss now supplies all the representative theatres in Brooklyn with programmes. His publication is a vast improvement on those heretofore circulated locally. The Amphion will reopen either Sept. 27 or Oct. 4. Prices at the Montauk have been reduced to \$1. The usual Wednesday matinee will be omitted. Oscar J. Murray has arranged to present the Damroch-Ellis Opera troupe at the Academy of Music here during their season at the Metropolitan Opera House, New York. SCHENCK COOPER.

SAN FRANCISCO.

At the Columbia Theatre 6-12 The Twelve Temptations has been the attraction, and thus far has played to very good houses. It has been some time since we have had an extravaganza in this city, and after a somewhat prolonged run of heavy dramas, the beautiful grotesque, the good and wicked fairies, the Amazona, tinsel, scenic effects, and dances have proved an attractive relief. Basiglio and Ferrero are excellent dancers, and many of the specialties are good. This spectacle will run for one week longer, and then the Frawley co. will return for a supplementary engagement of three weeks.

The bill at the Tivoli Opera House 6-12 has been Cavalleria Rusticana followed by Pagliacci, and crowded houses have been the rule. In Mascagni's masterpiece Madame Kronold and Miss Stewart alternate as Santuzza, and in Pagliacci Elvia Crox is the alternate in the part of Nedda. On the first night of the production, when it attended, Madame Kronold took both parts, and she is entitled to great praise for her masterly rendition of the difficult music. Her acting is capable of improvement, but musically she is most satisfactory. Rhys Thomas as Turridu sang better than I have ever heard him, and, indeed, I think that his performance of this part is perhaps the best singing he has done in San Francisco. John J. Bafford was a satisfactory Alfio, and Katherine Fleming-Hinchins and Bernice Holmes handled the small parts of Lola and Lucia effectively. When William Mertens appeared before the curtain to sing the prologue in Pagliacci he was greeted with a storm of applause which attested his popularity, but the prolonged and excited bravo that ensued from all parts of the house at its conclusion proved the excellence of his work. Michelle as Camio was particularly effective. 18-19 Mignon and Faust will alternate, and in the latter opera Tillie Salinger will reappear at this theatre as Marguerite.

The shadow of When Turk Meets Greek has no effect upon the immense popularity of The First Born, which has been dominated by the crowded houses which have greeted it throughout the week of 6-12. Its renewed success has been so pronounced that it is to be continued for another week. Standing room only is the rule every night. Under David Belasco's careful coaching the play has been improved in a number of respects, and the additions which have been made to it are very effective. It has been preceded this week by the farce Lost for A Day, which is amusing enough to keep the audience in a laugh until the more serious play begins. 18-19 The American Girl will precede The First Born.

The audiences at the Baldwin for the fourth and last week of The Heart of Maryland show no diminution, and the policy of the management in giving a long run of a good thing has been amply vindicated. 13 W. H. Crane will open a three weeks' engagement with A Fool of Fortune as the attraction for the first week.

Frank Gasaway's war drama, The Dandy Fifth, has been produced at Morosco's Grand Opera House 6-12, and has continued the unvarying success of all the productions at this house. An opportunity has been afforded of testing the charge of plagiarism preferred against David Belasco by the author of

this melodrama, and it is certain that the scene in which the soldier shoots at the fugitive and purposely misses him is almost identical with the same scene in The Heart of Maryland. It does not seem to me, however, that the circumstance is sufficiently original or unusual to be the basis for a charge of plagiarism. For the rest, The Dandy Fifth has been well performed by the Morosco co. Mr. Butler as the Southern Colonel and Laurence Stevens as Joe were good, and the rest of the cast is entitled to praise. Business good. 13-19 The Engineer.

The audiences at the Orpheum are really something to marvel at. I believe that during last week the attendance averaged over 4,000 people every night, and I do not know that this showing can be exceeded by any music hall in America. It is certain that the performance deserves the success which it has achieved. Stanley Whiting and his colleagues continue to be exceedingly popular, and have caught the town. The two Kaffas, equilibrist, are new, and their act is exceedingly clever. Smith and Campbell, talking comedians, are very funny, and keep the audience in a roar of laughter. Van Anken, McPhee and Hill have made a decided hit. Two of our native daughters, Lillie Leslie and Don M. Cann, appeared for the first time on the vaudeville stage as descriptive singers, and have made a great success. The Hungarian Boy Orchestra has proved immensely popular, and will be continued for some time.

The Chutes are giving a very good specialty performance, in which Professor Martin's performing dogs, Murphy and Raymond, Professor Montague, and his Florida are most noticeable. Business very good. Dixon and Walcott will give an exhibition in boxing 12.

Professor Stark and his orchestra give concerts every night at the Oberon, and they are proving exceedingly popular.

Walter L. Main's Circus has been doing a very large business with its double daily performance, and the show is certainly a good one.

An opportunity has been afforded us to see what our boys in blue can do in a military tournament at the Presidio 9, which consisted of a morning and afternoon performance given for the benefit of the Lincoln Monument Fund. Great crowds attended both performances.

A serious panic was narrowly averted at the Orpheum 5 by the presence of mind of the attaches of the house. Van Anken, McPhee, and Hill were doing their horizontal bar act when the clemetograph, which was placed on a platform near the gallery, caught fire and blazed to the ceiling. People started up in alarm, and a rush was commenced for the door, but was speedily checked and the fire extinguished, and the performance continued without serious damage. As the house was packed, it is exceedingly fortunate that a dire calamity was avoided.

The Frawley co. are scattered over the State during their week of vacation. Messrs Frawley, Worthing, and Carlyle are at Del Monte, Biarritz, Bales in Amador County, and the others are taking a well-earned rest. It is said that the California Theatre during the four weeks' season of grand opera will be commenced at that house at an early date.

A former member of Madame Modjeska's co., Gertrude Foster, has been engaged by the Alcazar co., and will begin her work as Twister in An American Girl.

The Theatrical Mechanics' Association has elected George E. Lusk, the popular stage-manager of the Tivoli, a member, and the employees of this house have presented him with a handsome badge. Augustus Thomas, the well-known author of Alabama, has come to San Francisco to superintend the production of his new play by the Frawley co. It is a farce-comedy, and is entitled Don't Tell Her. It is said that this name is not very satisfactory, and will doubtless be changed.

Mr. Friedlander, of the Columbia Theatre, has secured for the California Theatre all the best musical talent which is coming to America during the Winter. W. H. Crane has arrived and denies the widely circulated report that he ever pronounced San Francisco a jay town. W. W. KAUFMAN.

DENVER.

It must be a biased and cynical theatregoer indeed who would not feel under the spell of Rosemary, and its poetic charm, together with its most admirable enactment, enthralled an audience that tested the capacity of the Tabor 9, when John Drew opened an engagement of three nights and a matinee. Mr. Drew's popularity, a new play, and the fact that it was the opening of the Tabor season, proved an irresistible combination, and brought together a representative and fashionable audience. As for Rosemary, it would be difficult to imagine anything more dainty and poetic, more beautiful and wholesome. It is idyllic, and by its very simplicity and sincerity it is infinitely more dramatic than those plays that strive for theatrical effect. However, speaking from the standpoint of dramatic construction, I cannot help thinking that the fourth act, or more properly speaking, the end of the play, is not only unnecessary, but that it is in fact an anti-climax. The story has been told, and it would be well to leave something for the imagination, and not attempt to add to a most attractive and finished story by introducing its principal character in monologues fifty years after, and when all is gone from his life but memory, even though that memory is a beautiful memory. John Drew is a polished actor who is always artistic. While we prefer him in the high-class comedy for which his name is the synonym, still we congratulate him upon having for once essayed a character in which he merges his much liked individuality. Rosemary was splendidly enacted throughout. Isabelle Irving and Harry Field were beautiful houses with the star. Miss Irving's Dorothy Crickbank was exquisitely acted, and she looked a picture. Her portrayal was characterized by sweetness, delicacy, and refinement, and offered cogent reason for Sir Jasper falling in love with her. Harry Field's capital drawn and wonderfully well accentuated Captain Crickbank was a treat. While all of the other characters were well played, Arthur Byron, Daniel Hickins, and Annie Adams particularly deserve praise for their good acting. Corinne in An American Beauty 12.

Owing to the death of his mother, John Drew's opening at the Tabor was postponed from 6 until 9. The Broadway Theatre will open 20 with its new stock co., Augustus Thomas' drama, New Blood, commencing active rehearsals 6.

The New Orpheum Theatre, under its new management, will open 18 with the spectacular extravaganza, Enchantment.

The regular season at Elitch's Gardens closed 4, upon which date the Trades Assembly gave their Labor Day picnic at the Gardens. The season at Elitch's has been a most successful one, business the closing week having been quite as good as it was at all times throughout the Summer.

Sixteenth Street has been a miniature Bialto during the past week. The Broadway Theatre Stock co. having arrived here 2 and the John Drew co. 3. The ardent "bikers" of the two co. have been enjoying Denver's fine roads.

G. A. Wahlgren, the publisher of the "Bill of the Play," which will circulate in both the Broadway and Tabor, is receiving many compliments upon its attractive appearance. His new programme, by all odds, is the nearest that has yet been devoted to Denver playhouses.

Despite the heavy counter attraction, as well as the cool weather, hosts of Joe Newman's friends attended Elitch's Gardens 4, the occasion being "Joe Newman Night." Mr. Newman, whose artistic ability is well known, has proved himself as treasurer and press agent of Elitch's this Summer the possessor of business and executive ability as well, and his wide circle of friends were glad to testify their appreciation at his benefit performance. Features of the programme were the two comedettes, Villain and Victim, and The Happy Pair, which were delightfully enacted by Mr. Newman and Lillie D. Field, under the stage direction of Walter Clark Bellows. The musical numbers of the programme were furnished by Generra D. Waters, violinist; Charles B. Wither, basso; Mr. Newman in his original songs, St. Mark's Church choir, and Raffaele Cavello's excellent orchestra.

Signor Carlos Salazar, after an absence of a number of months in Europe, will again be with us this

Winter, and the first of the Sabirino Saturday Afternoon Recitals will be given 18.

Professor Zancig gave several exhibitions of hypnotism at Coliseum Hall, commencing 7.

The employees of Elitch's Gardens presented Mrs. John Elitch, Jr., and Charles E. Schilling with handsome souvenirs, the gifts being offered as a token of their appreciation of the many kindnesses shown them during the Summer.

A most creditable display was that made by the Stage Employees' Union, who appeared in the Labor Day procession 4. Their organization, which numbers twenty-seven members, was the feature of the parade. Their uniforms, consisting of sky blue shirts, dark trousers, red belts, red dahlia boutonnieres, and white canvas caps, the whole being surmounted by gay colored Japanese parasols, attracted great attention and earned many compliments for the boys.

George Gillette, a Denver girl, who has been absent several years, and who is now connected with the New York Casino forces, arrived in the city 7 and is visiting her sister.

Leona Brady, who since the close of the season at Elitch's has been sojourning with friends in this city, prior to opening with the stock co. of the Lyceum Theatre, Baltimore 20, has been quite ill for a week, but is now well.

Margaret Foley, supported by a co. composed of actors now in the city, will produce Broken Ties at Elitch's Gardens 12. The Great Western Band has been giving a series of concerts at Elitch's afternoons, commencing 7.

F. E. CARSTAPHEN.

KANSAS CITY.

The Coates Opera House opened for the season 5, making a departure from the time-honored custom of keeping the house dark on the Sabbath day. The appearance of the house has been greatly improved during the Summer by a thorough renovation and the addition of a beautiful new drop curtain, with an artistic and handsome picture, proving a delight to the eye. There are new drapes, carpets, etc., and the comfort of the performers has been looked after in the painting and furnishing up of the dressing-rooms.

The opening attraction was An American Beauty. Corinne now assuming the title-role. While distinctly different from the beautiful prima donna before seen in the role, she still enters into the part with a most that makes her a delightful figure. She looks better and sings better than when here last season. Frank David, the comedian, was entirely satisfactory, and, different from most comedians, had a really good voice. Owen Fitzgerald was fair; Octave Barbe, Bertie Crawford, Charles Fostelle, Budd and Bingle, and others were clever, and numerous specialties were introduced. Business was fair. The engagement closed 4. John Drew 18-19.

McGee's Twine, a comedy with a great mixture of specialties of all kinds introduced, proved a lively combination and drew excellent houses to the Grand Opera House 5-11. Mark Murphy, John Tierney, Nat M. Wills, Marie Stuart, and others proved entertaining and popular members of the co.

The combination of mystery, magic and beautiful illuminated dances as given by Adelaide Herrmann and Leon Herrmann proved most satisfactory to large audiences 12-18. The new Herrmann possesses to a high degree the wonderful faculty of deception practiced by his predecessor. The brilliancy and variety of Madame Herrmann's dances brought her repeated encores. A Hired Girl 18-19.

Big Hagerd's opened August 29 at the Ninth Street Opera House, The Metropolitan Opera co., which played the week of 22-29 at this opera house, were stranded here for two or three days on account of lack of money to leave the city. They had been playing to very poor houses, and also had trouble with their financial backer, or manager, who left them and went to Chicago. They finally succeeded in securing railroad fare. Proctor's Pleasure Party, in a pastoral drama entitled Pleasant Valley, pleased fair-sized audiences 5-11. Numerous specialties were introduced, and bicycles were given as an inducement to attend.

The Land of the Living, a melodrama of the loud and constantly exploding type, was presented 12-18. The excitement was kept up throughout the piece by an excellent co., including Henry Field, H. W. Fenwick, Leona Adams, Lillian Washburn, and Florence Sinnott. Girard's Intercean Vandeville co. 18-25.

Paris Gaiety Girls Burlesque co. pleased fair-sized audiences at the Gillis Opera House 5-11.

Liberati closed a very successful engagement at Washington Park Aug. 31, and efforts were made to induce him to remain over Sunday and play at the Horse Show 4-11, but he was not for Labor Day at Cleveland prevented him from doing so.

The Third Annual Horse Show at Fairmount Park broke all previous records in point of excellence of programme and crowds drawn 4-11. The grounds being packed on several days. A thrilling exhibition of cavalry and artillery maneuvers was given each day by a large detachment of regular U. S. A. troops from Fort Riley. This was greatly enjoyed by the audiences, being a distinct novelty. The finest saddle and driving horses of the country were shown in the various classes, and everything passed off to the credit of the management. FRANK R. WILCOX.

PITTSBURG.

One of the most beautiful theatres in the country, unique in design and perfect in all its appointments, opened here 12 under the sole management of Harry Davis. The Avenue and New Grand Opera House are now practically merged with the addition of a miniature theatre for the exclusive and free entertainment of the children of patrons. On the stage of the new Grand Opera House the stock co. will produce plays of the highest standard, while the Avenue will be given over to continuous vaudeville. The greatest transformation has been made at the Opera House, which has been entirely remodelled. The style is that of Louis XVI, the ceiling being pink, gold, and old ivory, all blending harmoniously with the costly decorations.

The grand corridor, extending from the entrance door the entire length of the Avenue Theatre, and joining with the foyer of the Grand Opera House, is the pièce de résistance of Manager Davis' conception. Immense electric lights concealed at the top of the frieze shed a soft, mellow glow that is most effective. To the right of the corridor is the cafe. In the rear of this is the miniature theatre. The offices for the sale of seats, general information, and telephone exchange are patterned after the kiosks in Paris. Connected with the Avenue Theatre lobby are parlors for the use of ladies, including checking rooms and a hair-dressing room, with numerous attendants. These apartments are also furnished with writing tables, messenger call-boxes, and post-office boxes. To the right of the foyer of the Grand Opera House is the smoking room for gentlemen, the prevailing color being Pompeian red. A menu card is attached to each seat at the Avenue and Grand, enabling the patrons to order refreshments. The decorations at the Avenue are the Empire period, gold stucco work and pink predominating. The carpets and hangings are of Nile green and of the richest quality.

Probably the greatest novelty ever introduced in a combination of houses such as this is the miniature theatre for children. Here everything is the realization of the world of make-believe so dear to children. The ornamentation and coloring are Dresden blue. The stage, the seats—exact models of those in the Grand—the boxes—even the ushers, the policemen, and musicians are all in miniature. There is also a nursery and bathroom, and parents may leave their children in charge of the attendants and pass into either the Grand or Avenue—all for one admission. The number of the check given to the parents corresponds to that held by the children, thus avoiding confusion. Near the little folks' play house there is a refreshment booth. The drop-curtain brings the little auditors face to face with the old woman that lived in the shoe.

Rhodes' Royal English Minstrels and Harry D'Esta's musical acts entertained the children during the week. Punch and Judy shows, pantomimes, and dog shows will follow.

Pique was given to a packed house at the Grand by the stock co. 12 with an excellent cast. The vaudeville presented at the Avenue 12 comprised, among others, Marie Norman, the Morris ponies, the Angela Sisters, Paulinetti Pique, and Harry Howard. Next week the stock co. will produce The Big Bonanza.

The Bijou was well crowded 12, the attraction being Hogan's Alley. E. B. Mantell 20-25.

The intense heat prevailing all week did not prevent large audiences from attending the perform-

ance of Robert Downing 12 at the Alvin. The support was excellent. The Good Mr. Best 20-25.

At the Academy of Music The White Court Burlesque co. opened to good attendance 12. Next week Flynn and Sheridan's co.

The East End Theatre contained a large audience 12. The attraction was the Waite Comedy co. in repertoire. My Wife's Step-Husband 20-25.

The Duquesne opened 12 to good attendance. Murray and Mack appeared in Finnigan's Courtship. Captain Impudence follows.

W. F. Cullen, of Chicago, is the new treasurer at the Duquesne.

Mrs. W. B. McCullum, one of the Gehrue Sisters, who was taken ill while performing at the Bijou in A Boy Taken Two Weeks Ago, has sufficiently recovered to leave for her home in Louisville. She will rejoin the co. Oct. 1. E. J. DONNELLY.

LOUISVILLE.

Uncle Tom's Cabin with a big co. proved a drawing card at the Avenue week 12-18, notwithstanding the excessive heat. This old attraction seems to lose none of its popularity, and was certainly satisfactorily put on by the Avenue management. The Pulse of New York 10-22. Tony Pastor will fill out the remainder of the week.

Macaulay's will be dark until 30, when the veriscope will present the Corbett and Fitzsimmons fight for a week to already assured large business.

The second week of the Moffett Stock co. at the Temple commenced 12, when Wicks was most acceptably performed, Edmund Day, Oscar Eagle, Esther Lyons, Thomas Reynolds, and Beatrice Ingram appearing in parts well suited to their abilities.

Fred Rider's Moulin Rouge Extravaganza at the Buckingham 12-18 had good business. The Merry Widows 18-25.

The eighth anniversary of the opening of the Auditorium will occur 24 and will be appropriately celebrated, as Rosa Green, the Louisville contralto who has met with such success in oratorio and the singing of classical music in London, will be heard by her home people in concert under the management of Daniel Quill. Miss Green has been the recipient of marked attention during her stay from society and local musical celebrities.

Duck McKinney, the veteran doorkeeper at Macaulay's, than whom there is no more popular man associated with Louisville theatres, starts the present season at Macaulay's as the commencement of his forty-second year of such service at various Louisville playhouses.

Manager Daniel Quill, of the Auditorium, has secured the riders of the National Wheel Circuit for a racing exhibition on the Auditorium bicycle track Oct. 12, 13. Some of the crack riders of the country will participate.

An incident of the week was the exhibition of nerve given by an individual who inserted an advertisement in the daily papers for twenty-five beautiful women to engage in a beauty show to be given at the Nashville Exposition, the point being that without any previous arrangement with Mr. Macaulay he directed applicants to meet him at Macaulay's Theatre. It is needless to say that he heard some pretty plain talk from Messrs Macaulay and Colgan, and was obliged to arrange his negotiations at another location.

Sol Marcusson, the young violinist, left 15 for Cleveland, Ohio. He will return during the winter for a series of four concerts to be given under the management of James R. Camp.

Manager A. C. Arthur, since the close of the season of vaudeville at Phoenix Hill Park, has been approached by a number of the amateurs who were given opportunities to appear at the Hill, seeking his advice with reference to the adoption of a professional career and to secure engagements. He has given them the benefit of his experience, and it is possible that he may yet have occasion to feel proud of some of his proteges.

Professor George Selby, whom rumor credits with having aspirations as a composer of opera, has returned from a flying trip to Europe.

E. D. Stair, of Brady and Stair, spent 14 here. He is making a tour of the houses in the circuit controlled by the firm.

The railroads centering at Louisville have made arrangements to run special theatrical trains, anticipating considerable travel during the engagement of the Corbett-Fitzsimmons veriscope exhibition at Macaulay's.

"Billy" Nichoff, an authority on baseball matters, and for several years a popular attraction of the Temple Theatre, died of appendicitis 14. He was a man possessed of many attractive qualities; he was a patient sufferer for a long period, and many friends sincerely mourn his untimely death. CHARLES D. CLARKE.

CLEVELAND.

After a successful opening week the second week's receipts were played havoc with by the weather. However, the attractions were much better, and, considering the weather, have been well patronized. Hoyt's A Stranger in New York was at the Euclid Avenue Opera House 6-11 in a new dress and a new face, Sadie Martin playing the role of Hattie, taken by Marie Jackson last season, making a pleasing impression, while Harry Coner is as funny as before as the Stranger.

In Gay New York opened for the week 12, with several new faces in the cast. Eddie Foy appeared as the principal comedian, and succeeded in keeping his audiences amused, and was ably assisted by Lee Harrison, Gus Yorkie, and Harry Watson. Gertrude Zell scored a decided hit. The piece, while not up to the standard of excellence of the last year, is still a drawing card. Daniel Frohman's Lyceum Stock co. 20-25.

Brady's new Lyceum Stock co. came back to the Lyceum Theatre for a two weeks' visit, opening 6 in Nancy and Co. The old favorites of the Spring season were seen to advantage. Selma Herman making a charming Nancy and Willie Glanzer showing his versatility in the role of Keefe O'Keefe. Caprice was given 18-19, and made a favorable impression. Selma Herman gave a pleasing rendition of the role of Mercy Baxter, and Willie Granger's Jack Henderson was well performed. The rest of the cast was in good hands. Bo-Prop 20-25.

The Cleveland Theatre had for its attraction 6-11 Always on Time, which opened to large business on Labor Day. Railroad Jack was the bill 12-18 and played to good business. Shannon of the Sixth 20-25.

The Star Theatre had a good bill for its second week's offering, furnished by the French Folly co., and was favored by two big audiences Labor Day. Sam Pickett's Paris Gaiety Girls Burlesque co., which has been rehearsing here, opened its season 12. The co. is a good one, and, considering the fact that it is their first week, they gave a creditable entertainment. Vanity Fair comes 20-25.

W. A. Brady occupied a box with Mr. and Mrs. Hoyt at the Euclid Avenue 6. It was the first time Brady had seen A Stranger in New York, and he made Mr. Hoyt an offer for the privilege of producing it in small town.

Euclid Beach Park had J. C. Fulton's Minstrels as its attraction 6-11.

Barnum and Bailey's Shows played to two immense crowds 12.

The Cleveland Exposition had an auspicious opening 11. President McKinley pressed the button at Somerset, Pa., setting the electrical effects in motion. In addition to the Exhibition there is a Midway with several of the features of that famous street reproduced. The crowd work has been very ably looked after by H. Keat Hamilton, who was for a short time the past Summer connected with Hail-north's Garden Theatre as press agent.

Etta Kessler, of this city, has been engaged by E. H. Sothorn.

Charles H. Henshaw, late manager of the Cleveland Theatre, has given up going on the road, and is connected with a bill posting establishment.

WILLIAM CRATON.

OMAHA.

At Boyd's Theatre, Paxton and Burgess, managers, the Corbett-Fitzsimmons veriscope pictures attracted only a small attendance 5-11. The regular season opened 12-14 with John Drew and his capable co. in Rosemary. As a pleasing reminiscence one would prefer to eliminate the last act in Rosemary, but without it we would miss the splendid opportunity afforded of witnessing Mr. Drew's versatility. The change from the bluff, sturdy heartiness of forty to the pathetic feebleness of ninety was remarkable. Miss Irving was most pleasing as Dorothy and the balance of the co. quite satisfactory.

For fair week, 19, McSorley's Twins, followed by Never Again 20-25.

At the Creighton, Paxton and Burgess, managers,

The Woodward Theatre co. are doing a phenomenally large business. Their repertoire for the tenth and last week is "Kylie's Farm," "East Lyna," and "The Banker's Son," with Post and Clinton and Victorine Rooney as the vaudeville contingent. A Milk White Flap will open the regular season week of 19-25, followed by Herrmann 27-31, The Schiller Vaudeville 30-Oct. 2, and Miss Francis of Yale 3-5.

Prof. Gentry's dog and pony show amused large audiences 12-19 under canvas.

JOHN R. RINGWALT.

ST. PAUL.

Hoyt's A Trip to Chinatown was presented by a clever co. at the Metropolitan Opera House 12-18, opening to good houses. The singing was a feature and the performance took well with the patrons. Frank Lane made a good impression in the role of Welland Strong. Herman A. Sheldon does good work in the part of Ben Gay. Jane Stetson's Mrs. Guyer was a very clever interpretation. Blanche Arkwright made a favorable impression in the role of Willie Grow. Lylian Heckler, Mattie Lockette, Addie Prullia, Tom Whitbread, and Gus P. Thomas well sustained their roles and deserve favorable mention. Miss Francis of Yale 19-22. Clay Clement in The New Dominion and A Southern Gentleman 23-25.

At Little's New Grand Opera House The Hoosier Doctor was produced by Digby Bell and a very capable co. under the management of Duncan H. Harrison 12-18 to large houses and delighted audiences. It is a very interesting story, admirably interpreted by Mr. Bell and the excellent cast. Mr. Bell's Dr. Willow was a strong portrayal and a finished piece of acting. He scored a big hit. Laura Joyce Bell as Grandma gave an excellent characterization, sharing the honors with the star. Emma Butler was very pleasing in the role of Mrs. Bunce. Mable Strickland is bright and clever in the role of Martha. Margaret Owen as Harriet and Viola Miles as Elvira sustained their roles in a praiseworthy manner. Frank Lane as Harry S. Robinson, Herman Hirschberg, Arthur Hoops, Gage Clarke, and the others of the co. do effective work. Tennessee's Partner 19-25.

The past week (6-11) was a gala one here. The business men and citizens in general made it a carnival week for the entertainment of the immense crowd of visitors attending the State Fair. The business houses, stores, and public buildings were gaily decorated with bunting and flags, and finely illuminated each evening. Music was furnished by local bands, stationed on the principal thoroughfares, and at the parks grand parades, fireworks, and storming of forts by the militia and a grand ball masque, with public vaudeville entertainments, closed the week's festivities.

The Giffen-Neill co. left for Winnipeg 12. Manager Duncan H. Harrison of The Hoosier Doctor reports business large and the play a great success.

Henry F. Green, representing Miss Francis of Yale, arrived here 19.

Myron B. Rice, of the Synthy and Rice Comedy co., was taken quite ill 6, but is recovering rapidly. Le Grand White arrived 10 and assumed the management of My Friend from India.

Tom J. Myers arrived 11 from San Francisco to join The Hoosier Doctor co. as advance agent. Mr. Myers managed the coast tour of The First Born.

Sylvia and Lucille Egan of this city gave a private exhibition of their talents at the Metropolitan Opera House in the presence of Manager L. N. Scott of the Metropolitan and Manager James Neill and the members of the Giffen-Neill co. Miss Sylvia sang several arias with good expression. Her voice is a mezzo-soprano of unusual richness. Both danced national and picturesque dances. Miss Lucille showing exceptional talent. The sisters at once received offers of favorable introduction to Eastern managers. They are daughters of P. F. Egan, an old-time jeweler of St. Paul, and are nieces of P. Harris, the former theatrical manager in Baltimore and other cities.

Oscar Vanderbilt, district passenger agent of the Northern Pacific R. R., says the prospect is very good and there is a call for amusements throughout the Northwest.

GEORGE H. COLGATE.

BUFFALO.

Walker Whiteside played a short engagement at the Star 13-15. He presented Hamlet, Merchant of Venice, and The Man in Black. The star received several curtain-calls at each performance. This was Mr. Whiteside's first appearance here, and the impression he created was most favorable. Business excellent. House dark 16-18.

The week's business has been big at Music Hall, where Charles P. Salisbury's stock co. presented All the Comforts of Home. This well-known comedy, replete with funny situations and bright lines, was thoroughly appreciated and enjoyed. Frederic Conger as Tom McDow was excellent at all times, and much of the success of the production was due to his efforts. The part of Alfred Hastings was not suited to Frank Holliston, and he did not score as big a success as in some of the other productions. Grace Lamkin was satisfactory in the role of Josephine Bender. Lew Dockstader was the bright particular star of the vaudeville portion of the programme. He is ably assisted by a boy soprano in the gallery whose name is not announced. Hood-bush Blind followed.

Bessie Bonnell made a hit at the Lyceum 13-14 in Little Monte Cristo. It was her first appearance in Buffalo in the new role and the crowded houses which greeted her were not one bit disappointed. The play is a musical extravaganza constructed on Dumas' romantic history of Edmund Dantes, with the usual alterations permitted in burlesque. Spectacles were introduced by Tony Williams, Edith Murilla, Bessie Belmont, Kattie Gordon, John Donahue, and Edward Sandford. The specialties of Miss Murilla and Mr. Sandford were particularly pleasing. Chimmie Fadden 20-25.

The Casino Palm Garden presented a bill of minstrels and vaudeville 13-18. Willis P. Sweetman as a comedian or actor. Others on the bill were the Barlow Brothers, Electric Comedy Trio, and Bison City Quartette.

At the Court Street Theatre the burlesque presented is Vanity Fair, and is good. The Weston Sisters do a novel and pleasing sketch, while Hanley and Jarvis are better than the average lightning talkers. Next week, Jermon's Black Crook Burlesque co.

The Casino will close its summer season 18. The cafe will be kept open, and it is possible that the Garden will be walled in and reopened during the regular winter season.

The in Gay New York co. stopped here for a few hours 12. A number of friends were at the station to meet Lee Harrison, Pete Carley, Billy Solley, and others. They constitute one of the jolliest crowds in the profession.

William H. Hagwood has left for New York after a visit of three weeks in Buffalo.

REYNOLD WOLF.

MINNEAPOLIS.

The second week of the regular season at the Metropolitan Opera House opened 12 with My Friend from India to a large audience. The clever farce was received with marked demonstrations of approval. Frederick Bond appeared as Underholt to decided advantage; his humor was infectious. John B. Maher, an erstwhile popular member of the Giffen-Neill stock, was effective as Charles Underholt. May Vokes made a delightful Tillie, and Helen Reimer was happily cast as Mrs. Beckman Streeter. The others were satisfactory. Clay Clement 19-25.

At the Bijou Opera House The South Before the War opened a week's engagement 12 to the capacity of the house. The performance was novel and praiseworthy. There are clever people in the cast, notable among whom is Billy Williams, whose specialties kept the house in continual laughter. Ferry, the human frog, created a sensation in his contortion act. The Hoosier Doctor 19-25.

Manager L. N. Scott of the Metropolitan Opera House, has appointed the following staff for the season: L. N. Scott, manager; P. T. Bannan, assistant manager; F. E. Zonne, treasurer; R. J. Horgan, assistant treasurer; J. F. Bradley, stage carpenter; W. J. Edwards, advertising agent; Merrill Bartlett, chief usher.

The staff of the Bijou Opera House will be as follows: Theodore L. Hays, resident manager; Thomas McCormick, assistant manager and treasurer; Edward Roebach, assistant treasurer; J. J. Whitehead, advertising agent; C. H. Watson, director of orchestra; Thomas Gibson, stage manager; Joseph Wells, properties.

Business at all of the theatres during Carnival

Week was very good despite the excessively hot weather.

F. C. CAMPBELL.

NEW ORLEANS.

The yellow fever scare, which amounts to nothing as yet, has in nowise affected the theatrical business in New Orleans, and the two theatres which are open at present continue to do a big business.

At the Grand Opera House the Jules Gran Opera co. opened its second week 12. The Chinese of Kordandy being the bill offered for the first part of the week and Martha for the other half. The co., considering the admission prices charged, is a remarkably good one, and it can be fairly said that it would draw as well at better figures. Eloise Mortimer, the subretrie, advances daily in public favor, and is recognized as the star attraction of the co. Camille Mouri, who is a New Orleans lady, is a singer of considerable merit, but somewhat deficient in dramatic ability. The two comedians, Clayton and Fuchel, are first class, and have done good work in every role assigned them. The chorus and orchestra show discipline and training, and every performance gives so far has been characterized by a smoothness that is refreshing. Boccaccio 19. Bohemian Girl 20.

Gilmore and Leonard's Hogan's Alley co. appeared here 12-19 to big business. Young Tiddie-winks, who assumes the part of the Yellow Kid, is a remarkable child, and comes in for the greater share of the applause. Numerous specialties are introduced and the performance is worth the seeing. Humanity 19. Devil's Auction 20.

On Oct. 15 the Government of Costa Rica, C. A., will celebrate the fiftieth anniversary of its existence, and to make the occasion a memorable one the republic has endowed the city of San Jose, the capital, with a theatre costing a half million dollars. An Italian opera co. from the City of Mexico will open the opera house, and the occasion promises to be a brilliant affair.

Manager Greenwald has booked the Frawley Stock co., of San Francisco, for a four weeks' season at the Grand Opera House.

J. MARSHALL QUINTERO.

JERSEY CITY.

The Girl I Left Behind Me was presented at the Academy of Music 13-18 by Julius Cahoon co. to medium patronage. The co. is almost the same as when the play was produced here last season, excepting Robert Lowe as Colonel Hawkemorth and Willie Memminger as Doctor Arthur Penwick, both of whom are weak and detract from an otherwise good performance. Florence Kahn as Kate Kenyon gives a clever portrayal of the part, and William Lee as the Indian repeats his former success. The balance of the cast is excellent. Human Hearts 20-25. Under the Polar Star 27-Oct. 2.

Selene Johnson, of this city, who has been leading woman of the Alcazar Stock co. in San Francisco, Cal., for the past ten weeks, writes home that she quit that co. 13, and joined Frawley's Stock co. 15 as leading lady. After playing San Francisco four weeks she co. will undertake a tour of Honolulu and Australia. Miss Johnson's reception on the Pacific Coast has been warm.

Alfred Lester Usher and Maud Isabella Thomas, of this city, were married here 10. Both are members of the profession, and came home from the South to be married.

The Lyric Theatre, Hoboken, has been dark 13-15. The Henderson stock co., who was to have been the attraction, but Manager Soulier was afraid of it, and sooner than defraud the patrons he canceled the date. Nothing definite for 20-25.

Manager Soulier has offered his house to the Hoboken Lodge of Elks, No. 74, for a benefit some time next month.

E. M. Gutthold, who was in advance of Human Hearts last season, is now doing the same work for N. S. Wood.

Colonel John Jerome Foster, press agent of the Lyric Theatre, Hoboken, was a member of General McClellan's staff during the War of the Rebellion. He is an old newspaper man and poet, and is well liked among his new friends in Hoboken.

WALTER C. SMITH.

MILWAUKEE.

Miss Francis of Yale was performed for the first time in this city before a good house at the Davidson Theatre 12 and created a most favorable impression. The funny complications of this rollicking good piece are cleverly presented by an able co. Etienne Girardot plays the part of Frank Staynor splendidly, and handles the somewhat delicate situations in the last act with decidedly good taste.

Owen Westford gives a satisfactory performance. Raymond Capp is especially good. George Parren plays his part well, as does Louis Grisel. Lavinia Shannon makes the most out of the part of Mrs. Chetwynd, and carried the audience with her infectious laugh. Vesta Fitz Allen and Edna Fitz Allen are acceptably played by Monte Domino and Gertrude Roman respectively. Sarah McKiver and the role of Miss Mann pleasingly, and Idaline Cotton as Corsette was most vicious. The play is booked to run the week. Primrose and West's Minstrels 19-25.

My Friend from India opened for a week's engagement 12 to good houses at the Bijou. This excellent farce-comedy is well sustained by a clever co. and was received with much favor. Arthur Larkin made a hit in the part of the theological barber, and William Manderville as Erasmus Underholt was capital. Ada Gilman as Tilly gave a very winning interpretation of the part, and Mrs. Beckman Streeter was well played by Louise Arnot. Hattie Schell, Madge Otis, Julia Bachelder, and Harry Scott are deserving of praise. In Old Kentucky 19-25.

The Palace will open 15 with Linda's Graefin Lea. C. L. N. NORRIS.

PROVIDENCE.

The Bostonians drew large and enthusiastic audiences to the Providence Opera House 13-15, where on Monday and Wednesday evenings The Serenade was given for the first time in this city. Robin Hood was sung on Tuesday evening and Wednesday afternoon, and the expected organization seemed even better than ever. Messrs. Barnabee, MacDonald, Cowley, Philip, and Brown, and Jessie Bartlett Davis and Alice Neilson carried off honors as usual. The chorus was very strong and gave the best of support. Primrose and West's Minstrels were at this house for the balance of the week and opened 16 to a large audience. The Cherryl Pickers 20-25. Large audiences were in attendance 13-14 at Keith's, where Thomas E. Shea made his first appearance before a Providence audience. He impersonated Jack Conway in The Man-o'-Warman in a manner that stamped him a popular favorite. He is a clever actor, and his good work was thoroughly appreciated. The play contains much that is interesting, and it was exceptionally well played by a co. which included Henry Testa, Frank Bowman, Richard Hutchins, Louise Brooks, and Rose Adelle. A Romance of Coon Hollow 20-25. Richards and Canfield 27.

Miss Hawley, of Salt Lake City, is the new contract recently secured for the Bostonians. She sang with the organization for the first time at the matinee 15 and made a very good impression. George F. Hardy has succeeded Frank Aldrich as treasurer at Keith's.

HOWARD C. RIPLEY.

INDIANAPOLIS.

Fair week attracted large crowds to this city. The theatres are participating in the return of prosperity, and all the houses had attractive bills. Messrs. Dickson and Talbot secured Tomlinson Hall for 13-14 for the veriscope, and three performances a day were given. The first exhibition 13 attracted a large crowd, notwithstanding the extremely warm weather. Many ladies attended the day performances, and the engagement is a financial success.

The rejuvenated Superba opened at the Grand Opera House 13 for a week. The scenery is new and very handsome.

Charles Guyer has plenty of new antics, and Louise Truax does a clever whistling act. The ballet is graceful and costumed appropriately. Nelly Daly does a fetching dance.

A clever farce, The Gay Matinee Girl, with twenty-two people, drew large audiences to the Park 13 and promises to keep the house packed during the week. Ned Monroe, Jerry Hart and Lola Pomeroy have the principal parts. There is much new music and many specialties.

His French Doll opened at the Empire 13 to large houses, and is the most pretentious piece presented

at the house for some time. The co. contains enough good material to form a comic opera co. Barney Fagan did a neat turn, most ably assisted by Henri Byron, who is very clever. The Trocadero Quartette received numerous recalls, and their work is unsurpassed in their line. The Vaudeville Club Burlesquers 16-18.

W. W. LOWRY.

GALVESTON.

The season at the Grand was inaugurated 7-8 with the engagement of Sidney R. Ellis co. in Bonnie Scotland and Darkest Russia. The weather here is still very warm and the attendance in consequence was fair only. The performances met with such favor as could be expected under the circumstances.

On the Bowery was underlined for 13, but will not materialize, quarantine having been declared against New Orleans, which city the attraction has just played. Should the present condition of affairs not improve it is more than likely that the theatrical situation here, and for that matter throughout the State, will be considerably demoralized, as New Orleans is an important factor in the Greenwall circuit. There is little or no alarm felt here as yet, and it is only expected that the developments of the next few days will be reassuring and that the bright prospects formed will still be realized.

C. N. RHODE.

PORTLAND, ORE.

Marquand, Third Street, and Cordray's dark 5-12. The roof and back of the music hall of the Exposition Building were burned morning of 12, causing loss of \$200. The origin of the fire is attributed to a defective live electric wire. For a time it looked as if the whole roof of the building was doomed. The good work of the firemen, however, prevented greater loss than that mentioned. Everybody is busy at the Exposition, and everything indicates a most gala opening of the Manufacturers' Fair there 22, to run four to five weeks.

Thomas J. Myers, recently here ahead of The First Born, passed through here from San Francisco 6 en route to St. Paul, where he will join the Digby Bell Opera co., doing advance work. Manager Duncan H. Harrison, of the Digby Bell co., will, Mr. Myers said, present The Hoosier Doctor at the Marquand Oct. 4.

O. J. MITCHELL.

ATLANTA.

The Lyceum will open again 22-23 with The Widow Goldstein. The Imperial is dark this week.

The managers are still engaged in the struggle of going out between the acts, as the City Council has not considered the petition of the ladies to make them keep their seats.

JOHN H. THOMPSON.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: James B. Mackie in Little Jack Horner 9 to a small house. Humanity 10 to fair business, but deserved better; Rose O'Neil and Alice Irving deserve mention. Devil's Auction 11 to packed house; performance satisfactory. Marie Jansen and Frank Tannehill, Jr., with a strong co., in The Nancy Hanks 13 to small but appreciative audience. Al G. Field's Minstrels 22. The Widow Goldstein 25. 1892-30.

MOBILE.—THEATRE (J. Tannebaum, manager): Gilmore and Leonard's Hogan's Alley 10, 11; performance pleasing; attendance good. Humanity did not appear 14, being kept away by yellow fever. Quarantine is being maintained against this city by all neighboring towns.

ANNISTON.—NORSE STREET THEATRE (Frank Connolly, manager): House was opened 14 with Frank Tannehill and Marie Jansen in The Nancy Hanks; audience small but appreciative; the work of Harry Beresford, Cliff White, and Dorothy Chester deserves mention. Clint T. Ford's Dramatic co. in repertoire 16-18.

TUSCALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): James B. Mackie gave a good performance of Little Jack Horner 10 to a large audience.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Woodward-Warren co. closed week 11 to immense business, giving satisfaction.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Season opened 13-18 with Woodward-Warren co. in repertoire; fair business. —MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Fair audiences greeted Humanity matinee 11 and evening 13. Devil's Auction 23.

ARIZONA.

PHOENIX.—OPERA HOUSE (Dr. G. H. Keefe, manager): Dark.—PHOENIX PARK THEATRE (Arthur Gruber, manager): A. Y. Pearson Stock co. in The Red Man to good business 6-8, 11, closing house for season.—ITEM: The Pearson co. will rehearse for the regular season; new people will join 13, and will open in Albuquerque, N. M., about 27.

TUCSON.—REID'S OPERA HOUSE (William Reid, manager): Kennedy and White's Edison projectoscope 1, 2, and 4 to good business.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Otto Krause co. 6-8 to fair business. Punch Robertson 10, 11 to S. R. O. Heart of Chicago 15.—ITEM: Stella Zanone (Mrs. James Brizaloro) left for New York 1 to join The Cherry Pickers.

FAVETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Heart of Chicago 13 to medium house, owing to weather; performance satisfactory.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Heart of Maryland 13-18. The First Born 23-25.—BURBANK THEATRE (A. Y. Pearson, manager): The Heart of Chicago drew largely 6-11; scenic effects best of the kind ever seen here. The Inside Track 13.—ITEM: The benefit performance tendered Len Behmer 8 was a most gratifying success.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and co., lessees): Sam T. Shaw Dramatic co. 13-18. The Heart of Maryland 20-25.—THE OAKLAND (D. S. Vernon, manager): Frank Hodges co. presented The Ticket-of-Leave Man 6-11 to good houses; production good; several clever specialties were introduced. Same co. in Down in Dixie 13-19.

CRIPPLE CREEK.—GRAND OPERA HOUSE (M. B. Goldstein, manager): Arnold's Triple Alliance co. 6-12 to fair business. Corinne in An American Beauty 19.—BUTTE OPERA HOUSE (J. F. Vardamash, manager): Zancig, hypnotist, 16-18.—ITEM: The Jarretts, S. S. Simpson, and Kattie Ridgeway joined the Arnold's Triple Alliance co. here.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. M. Nye, manager): Veriscope of Fitzsimmons and Corbett fight 8, 9 to fair houses. John Drew canceled his engagement here on account of death of his mother.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Dan A. Stuart's veriscope of Corbett-Fitzsimmons contest 10, 11 to large and pleased audiences.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Faust Musical Comedy co. 13-15.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Backell, manager): Kempton Comedy co. 6-12 to good business. Veriscope 21.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): For Liberty and Love 10, 11, a new military drama with the Cuban war for a background, proved a thrilling play with a strong and interesting plot. Lillian Lewis as the star plays the part of a Cuban patriot in love with a Spanish officer. She portrays the character with fiery passion and intense emotion. A strong co. is in support. The fearful heat had a telling effect on the size of the audience. The Paris Doll was presented for the first time on any stage 14. It is an opera by De Koven and Smith, who do not claim originality for

it as regards plot and stage business. It is a sort of pot pourri of several operas with new situations and music. It was on the whole pleasing and received much applause from the large audience. Vernon Jarboen is the star and has much hard work, being on the stage most of the time. She was handicapped by a bad cold, and her songs suffered thereby. She was full of dash and vivaciousness, handsomely costumed, and as magnetic as ever. A large co. and special scenery aided in making pretty stage pictures. The Twin Saints 13 was a most clever and amusing farce presented by an excellent co., and had the merits of the play been known it would have drawn a large audience. Theodore Babcock and Jennie Weatherly did some clever character acting. The Bostonians 16. Wandering Minstrel 17, 18. Primrose and West 20. Heartsease 21, 22. Grau's Celebrities 23. Rhea 24, 25. Prisoner of Zenda 27. Eight Bells 28. Tarrytown Widow 29. Girl from Paris 30.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): Shanty Town was well received 10 by an audience that was affected in size by the heat. The skit is full of mirth and introduces a number of well-known people, including Tom Nawn and Joe Natus. U. T. C. drew fairly well 11. A Divorce Cure did good business 13, 14. The Cotton King, with a good cast, did a satisfactory business 15, 16. Heartsease 17, 18. Private Secretary 20, 21. The Indian 22, 23. Walking Delegate 24, 25.—ITEMS: H. R. Jacobs, under whose management Miss Jarboen will star, came up for the opening performance of The Paris Doll, as also did Messrs. De Koven and Smith. —Bimbo of Bombay, which opened Colored Graces of the Hartford, has received flattering notices from the Rochester press.

A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunell, manager): Andrew Mack in An Irish Gentleman drew a large and fashionable audience in spite of the heat; performance first class. Vernon Jarboen in The Paris Doll opened a two nights' engagement 15 to a tremendous business; an excellent performance was given. Twin Saints 18. Rhea 22. Primrose and West's Minstrels 23. John I. Sullivan 24. Henry Miller 25. The Tarrytown Widow 27. Prisoner of Zenda 29.—GRAND OPERA HOUSE (Starr and Breed, managers): The Cotton King 9-11; good performances to big business. Joe Flynn in McGinty the Sport opened for a three nights' engagement 12 to a top-heavy house; performance excellent. Shanty Town 16-18. A Boy Wanted 20, 22. Hill's World of Novelties 23-25. Coon Hollow 25-29. The Indian 30-Oct. 2.—ITEMS: H. R. Jacobs is in town looking after his interests in the Paris Doll co.—Julie Kingsley, of The Twin Saints co., will undoubtedly be warmly greeted in this city, as she has numerous friends and acquaintances here.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Donald Robertson and Blanche Doster presented The Man in the Iron Mask 9 to a small but delighted house. Stetson's U. T. C. 13 to crowded house; good satisfaction. The Heartsease 20. Rhea 21.—ITEM: One of the members of the U. T. C. co. was bitten by a bloodhound at the depot.

BERIDEN.—OPERA HOUSE (A. Delavan, manager): Thomas Nawn in Shanty Town 11 to fair business. The Heartsease 13; business good. Twin Saints 17. Spear's Comedy and Dramatic co. 20-25.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Sidewalks of New York 11 to small audience; specialties clever. Tom Nawn presented Shanty Town 15 to a fair-sized audience and everybody seemed pleased. The Girl from Paris 17. Way Down East 18. Prisoner of Zenda 23.

STANFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): Gas Hill's Novelties 10; fair house; performance good. Andrew Mack 11 to large house; performance first class. McFadden's Row of Flats 21.

NEW BRITAIN.—REXWING LYCEUM (Gilbert and Lynch, managers): Chauncey Olooff in Sweet Innocence entertained a good house 10. James A. Herne's new play, The Heartsease, drew a light house 14; play is very ordinary and co. only fair. Twin Saints 16. Alma Chester 20-25. Girl from Paris 29.

WATERBURY.—JACQUES OPERA HOUSE (John Jacques, manager): Tom Nawn and his co. appeared in Shanty Town to a fair audience 9. James A. Herne's new play, The Heartsease, was presented by a capable co. 10. The audience, with the memory of the author's former plays in their minds, were somewhat disappointed. Steve Brodie and his New York Stars played a large audience 11. The Sagas, illustrating hypnotism, opened for a week 13, and are filling the theatre with delighted audiences. Rhea 20. Primrose and West 21. McFadden's Row of Flats 22. Sidewalks of New York 23. Henry Miller 24.

PUTNAM.—OPERA HOUSE (George C. Shaw, manager): Yankee Drummer 8. Richards and Canfield in My Boys 20. A Breezy Time Oct. 1. The Walking Delegate 9.—ITEM: A new comic opera, composed by Berton Levitt, of this city, will be produced by a local cast some time in October.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): Twin Saints 14 is clever alike in plot and treatment. Theodore Babcock was admirable; the balance of the co. excellent. Mr. Rice's new Girl from Paris co., headed by Fred Lennox, Georgia Caine, and Rose Bandet, opened its season here 16 to a packed house. The principal, D. L. Dun, as the hotel proprietor, was excellent. Rhea 19. Henry Miller 23. Primrose and West 24. Du Wolf Hopper 25. The Tarrytown Widow 26. The Prisoner of Zenda 30. Eight Bells Oct. 1. Coon Hollow 2.—ITEM: Rudolph Aronson, who may book the play for his New York house, witnessed Twin Saints 14, and was apparently pleased.

DANBURY.—TAYLOR'S OPERA HOUSE (E. A. Shear, manager): Gus Hill's New York Stars, with Steve Brodie, 10; pleased a fair audience. The Heartsease played a fair house 6; first-class co. McFadden's Row of Flats 23.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Waite Opera co. ended their week 11, having done a remarkably good business considering the hot weather. Tom Nawn, in Shanty Town, drew a small house 14. Mr. Nawn is a genuine Irish comedian, and the play is a good vehicle for the display of his talents; his support is capable, and the scenery very realistic. Grissner and Davis in Way Down East 17. The Girl from Paris 18. Prisoner of Zenda 21.

HIDDELTOWN.—McDONOUGH THEATRE (J. C. Southmayd, manager): Margaret May and a good co. in A Divorce Cure 10, 11 to good business, pleasing both audiences.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): The Cotton King to fair house 13. Stetson's U. T. C. co. 20.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Stetson's U. T. C. co. 10 gave a good performance to small house owing to intense heat.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): A Divorce Cure 9 to light house owing to heat. Heartsease 11; fair attendance. Tom Nawn in Shanty Town 13 pleased a good house. Stetson's U. T. C. co. 14. The Cotton King 24.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Washburn-Stetson's U. T. C. co. 14 to S. R. O.; poor performance.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bachis, manager): Patent Applied For 10, 11; good business. Elroy's Stock co. 13-18; large houses. A Contented Woman 21. Gus Hill's Masked Dancers 23. Kennedy Players 27-Oct. 2.—BLADE THEATRE (Harry W. Benson, manager): Bardcroft, who should have opened the season at this house, was only able to give one performance 10, when he was attacked with an illness that for a few days seemed serious. He is now much better, and with his co. will have to keep his engagements

and gave satisfaction; scenic effects excellent. Devil's Auction 20. The Widow Goldstein booked for 19 canceled.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weiss, manager): Humility was accorded a hearty reception by a fair audience. Rose O'Neil and Alice Irving were heartily applauded for their excellent work in the leading roles; balance of co. acceptable; scenic and mechanical effects especially good. Robert E. Graham Oct. 1. Lillian Lewis 2.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Season will open 13 with Ford's Dramatic co. for three nights, presenting An American Hero, Dixie Land, and Under the Lion's Paw.

ATHENS.—OPERA HOUSE (H. J. Howe, lessee and manager): Arnold Wells players 6-11, presenting Hand in Glove, Only An American Girl, In Old Louisiana, Her One Mistake, Over the Hills to the Poorhouse, and Rose of Killarney; giving good satisfaction. Yale's Devil's Auction 15. Governor Bob Taylor lectures 24. Bancroft 25.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Stark and Tolson's Comedians 24-25. Item: Many cos. are canceling on account of circuit being incomplete without the towns where there is yellow fever at present.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trust, manager): The Widow Goldstein, booked for 17, canceled owing to illness of leading man.

IDAHO.

WALLACE.—OPERA HOUSE (Richard Daxon, manager): Orpheus Star Comedy co. closed 11 to good business; co. good; the Lovina received much applause. J. J. Temple (H. C. Hayward, manager): The Dazzler Oct. 6. Herrmann 11. A Trip to Chinatown 14. Item: Jimmie Goodwin joined the new Wallace Stock co. 9.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, owner and manager): St. Perkins' date changed from 18 to 16.

ILLINOIS.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Mahara's Colored Minstrels Aug. 31 to fair house. Corinne, in An American Beauty, opened season here 2, and gave general satisfaction. The Gilmores in repertoire 5-11 to fair houses. Item: Earle Remington, whose home is here, gave a series of character and dialect sketches at a Catholic fair, entertaining two large audiences. She has since returned to New York.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Cherry Sisters to small house 6-8. Item: Manager Chatterton is having a new drop curtain and several interior sets painted.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Uncle Josh Sprucey 7 pleased a full house.

JOLIET.—THEATRE (William H. Hulseizer, manager): Tennessee's Pardner 4 to good business. Louis James 13 to small but appreciative audience. Ole Olon 19. Calhoun Opera co. 22. Kelly and Mason 27.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Ole Olon co. with Ben Hendricks gave good satisfaction 12 to good business. Earle Wagner Repertoire co. 19-23.

MOLINE.—AUDITORIUM (R. H. Taylor, manager): Helberts Comedians 13-15 opened with A Plain American Girl. A veriscope formed part of the attraction; business fair.

GALESBURG.—AUDITORIUM (F. E. Barquist, manager): Ole Olon 15. W. S. Hart 16-18. Never Again 21. Bartlett Triple Bill co. 24. Item: Sam J. Hoffheimer, door-tender at the Auditorium, was married 4 to Olive F. — of this city.

BELLEVILLE.—OPERA HOUSE (L. E. Timmerman, manager): Season opened 3 with the Emerson Minstrels (local) to S. K. O. The Pulse of New York co. gave a very good performance to a good house 6. Roberts-Martin co. 10, 17. Item: This theatre has been entirely remodeled during the past summer. Over \$20,000 has been expended for new scenery and dressing-rooms and on the interior of the house.

PEORIA.—AUDITORIUM (A. R. Waterman, lessee and manager): Drew's Comedians and Singers 5-8 to good business; excellent satisfaction. Warren Catterlin co. in The Shadow of A Crime 12 to good business; specialties first class. They will play a return date 19-23. Grand Opera House (Chamberlain, Barhydt and Co., managers): The Wilbur co., with Pete Baker, closed a fair week's business 11; co. good. Robert Fulgore presented Old Money Bags for the first time 13 to good audience; piece well staged. Sam Morris was excellent, and balance of co. strong.

QUINCY.—EMPIRE THEATRE (Chamberlain, Barhydt and Co., managers): Lincoln J. Carter's Heart of Chicago 7 to fair business. William L. Roberts and Olive Martin in Faust 9. Don Caesar de Bazzan 9 to pleased audience; performances satisfactory. Veriscope of Fitzsimmons and Corbett fight 10, 11; good attendance. Simon Comedy co. opened 13 for five nights to crowded house.

PANA.—HAYWARD (H. M. Schuyler, manager): The Miss Wenchers (local) 6; large attendance. New Grand (Lyon, Raley, manager): Vanderville Aug. 31-4 included Eunice Goodrich, Pottles Baby, Frank Agan, and the veriscope; large house.

PARIS.—SHAW'S NEW OPERA HOUSE (L. A. G. Shaw, manager): Graham-Barle co. played to fair business 6-11. The Germans 20. Ben Hur 23-24, under auspices of Grace Episcopal Church. Kelly and Mason Oct. 1.

OTTAWA.—SHENWOOD OPERA HOUSE (F. A. Sherwood, manager): Ole Olon 13 pleased a large audience.

JACKSONVILLE.—GRAND OPERA HOUSE (H. W. Ravenscroft, manager): Pulse of New York 7 to fair business; good satisfaction.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Uncle Josh Sprucey 8, 9 to fair business.

MINNEAPOLIS.—PATTER OPERA HOUSE (Webster and Parley, managers): William Roberts and Olive Martin in Don Caesar de Bazzan 3; light house, excellent satisfaction. Faust 4 to fair and pleased audience. Warren-Catterlin co. 6-11 in repertoire to fair hot weather house. Drew's Comedians 13, 14; good performances which drew well. Never Again 20. Schiller Vanderville (local) The Germans Oct. 1. Empire Stock co. 4. Item: Harry Leland Webb, of this city, went to Chicago this week to join Dvorak's co.

EAST ST. LOUIS.—MCANLAND'S OPERA HOUSE (Frank McAnland, manager): Manager Girard's Intercean Vanderville co. drew as well as they deserved 12, 13; deserving of mention were W. B. Wheeler and Mae Wallace. Old Money Bags 24. A Hired Girl, booked for 19, canceled.

INDIANA.

NEW ALBANY.—LYON THEATRE (E. T. Hoyt, manager): Supplementary season will open 17 with Skillman, the magician, and his vaudeville co., followed by The Pulse of New York 18. Regular season will open about Oct. 1. Item: George H. Eldrid will leave for Chicago 20 to join Edward Travers' co.—Charles H. Clark has been engaged for Sam T. Jack's Stock co., and will leave for Chicago 28. V. Prosser, of Al G. Field's Minstrels, spent 9-12 here with his family during the co.'s Louisville engagement. A large number of his friends from this city witnessed the performance 9 and presented him with flowers. A milkmaid, of a Milk White flag co., was taken ill at Cincinnati and unable to leave with them at the close of their engagement. —Mittie Deddens has come to New York to rehearse her co.—John Kennell is enjoying a much needed rest this week. W. L. Grove.

BRAZIL.—MCGRON OPERA HOUSE (C. O. Shultz, manager): Ed F. Davis' Minstrels 17. Pulse of New York 20. A Jolly Night Oct. 4. Item: Manager Shultz went to Indianapolis 16 to look after his interests in the Indiana Bill Posting Association, of which he is an official.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Tornado 11 to deservingly poor business. Howard's Dog and Pony Show 13-15. Under the Dome 27.

ANDERSON.—GRAND OPERA HOUSE (A. M. Wellington, manager): The Gay Matinee Girl gave excellent performance to fair business Aug. 31. A Paper City to fair business 9; performance only fair. The Germans 15. Heart of Chicago 21. Tornado 24. Superba 27. Under the Dome 30. Item: I. E. May retired 9 as manager of the Grand, and A.

M. Wellington is now in charge.—W. O. Edmunds will retire from the management of A Paper City Oct. 1, and take charge of a hotel in Detroit.

SOUTH BEND.—GOOD'S OPERA HOUSE (J. B. Toms, manager): Lincoln J. Carter's Tornado to a large audience 8.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Benbow's Pathfinders 13-18. Item: The house has been extensively improved and presents a fine appearance.

AUBURN.—HARTY'S OPERA HOUSE (J. C. Harty, manager): Ladies' Minstrels (local) to good house 10 and 11. Holden Brothers 20-23.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Season opened with Murray and Mack 6 to large attendance.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (J. Van Matton, manager): Lincoln J. Carter's Fast Mail 21. Tornado 28. Paper City Oct. 5.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Carter's Tornado co. 10 to fair business. Egypta Opera (local) 13-15 opened to large business and gave satisfactory performance. Gorman Brothers 17. In Gay Paris 22.

FRANKFORD.—COLUMBIA THEATRE (G. Y. Fowler, manager): Morgan McElroy co. 20-23. Heart of Chicago 25. Walker Whitehead Oct. 7.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Frank S. Davidson in Old Farmer Hopkins 11 to fair house and fair performance. Kinne-man-Martell Stock co. 16-18. Tornado 21. Heart of Chicago 25. Mahara's Minstrels Oct. 2.

EVANSVILLE.—GRAND (King Cobbs, manager): Season opened Aug. 31 with A Milk White Flag to a splendid house. Al G. Field's Minstrels 9 to good house. Peters and Green 13-18. Item: (T. J. Groves, manager): Season opened 5 with the Georgia Minstrels to crowded house. The Pulse of New York 12 to good house.

NEW HARMONY.—THALL'S OPERA HOUSE (T. Munford, manager): Anderson Comedy co. in repertoire 13-18. Item: Julia Bennett and Lew Sutherland left 11 to join their co.—Emma Wolf and Ella Bennett arrived here 12.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Hoyt's A Bunch of Keys 7 to packed and delighted house. Holden Comedy co. (fair week) 27-Oct. 2.

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): Benbow's Pathfinders 6-11; good satisfaction and business. Lincoln J. Carter's Tornado 15 pleased a fair audience.

TERRE HAUTE.—HARRISON PARK CASINO (Dickson, Gagg, and Filbeck, managers): The Summer vaudeville season closed 4. Regular season opened 5 with Al G. Field's Minstrels to big business; performance satisfactory. Pulse of New York 10, 11 to fair business. Hoyt's A Milk White Flag 12 gave general satisfaction to large house. Wilbur Comedy co. 13-18.

CRAWFORDSVILLE.—MUSIC HALL (Townley and Thomas, managers): Jessie Mae Hall 6-12 to large business; show better than ever. A Milk White Flag 13 to large house.

ELKHART.—BUCKLER OPERA HOUSE (David Carpenter, manager): The Man from Mexico Oct. 2.

MARION.—WHITE'S OPERA HOUSE (E. L. Kinne-man, manager): The Germans in M. Beane from Boston to good business 13. Lincoln J. Carter's Tornado 18. Kinne-man-Martell Stock co. 20-23. Heart of Chicago 27. Item: The New Grand Opera House is being completed and will be opened Oct. 7 with Camille D'Arville in A Magic Kiss.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbin, manager): In the Name of the Czar will open season 20. A Broadway Girl 22.

IOWA.

KEOKUK.—OPERA HOUSE AND CASINO dark. Item: Jennie Greta (Mrs. J. Fred Hawk-ell), of this city, will appear in concert at the Casino 17 assisted by local talent. —Edith Rose Weil, a successful reader, will be tendered a testimonial benefit here 21 by the ladies of Temple B'nai Israel. Miss Weil's girlhood was passed in this city, and she is now spending the summer vacation with a celebration at Hubbard's Park Oct. 5-10. Features will be Dr. W. F. Carver and aggregation, and operatic performances in the Casino at night.

SHUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Hermann 25. A Milk White Flag 27. Trump's Dream 30. Item: Manager Beall returned from a business trip to Chicago 14.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Della Pringle co. 6-11 to largest business in the history of the house; performances good.

ELDORA.—WHEELER OPERA HOUSE (J. C. Crockett, manager): R. E. French co. in Fast Mail. Tornado, 10-11 to capacity of the house; co. one of the best ever seen here. A Trip to the Circus 17.

MISSOURI VALLEY.—NEW THEATRE (William Harman, manager): Season opened with Chase-Lister co. in Against the World to big business and excellent satisfaction. The work of Will Carroll deserves special mention. Trump's Dream 23. Woodward-Warren co. 27.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Season will open 18 with Heitsch-Schiller Vanderville co. Uncle Josh Sprucey 20. Mackay Opera co. 24. Item: House has entire new scenery and decoration.

BOONE.—PHIPPS OPERA HOUSE (Wiley, Phipps, and Kirby, managers): The Tornado 18. The Debutant 17. The Fast Mail 19.

COUNCIL BLUFFS.—DONAHY THEATRE (George N. Bowen, manager): Chase-Lister Theatre co. in Against the World 12; good business and satisfactory performance. R. E. French co. 23-Oct. 2.

DAVENPORT.—BURTONS OPERA HOUSE (Chamberlain, Kindt, and Co., managers): Heitsch-Schiller Vanderville and cinematograph 8 to fair house. Louis James in Spartacus 13. Uncle Josh Sprucey 17-19.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Formal opening 13 with Problem's Never Again co.; excellent satisfaction to large business. Louis James 21. Hermann 23. My Friend from India 25. Grand Opera House (William Foster, manager): McElroy's Twins opened 13-18 to large business. Show is much better than last year. Item: The marriage of Ed Millard has been announced for 23.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Will open with Hoyt's A Milk White Flag 11.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): Beach and Bowers' Minstrels packed the house 11. Louis James opened regular season in Spartacus 17 to S. R. O. Schiller Vanderville 20-22. Andrews Opera co. 23-25. White Crook 28. My Friend from India 31. Item: Manager Henderson is convalescing at Excelsior Springs, Mo.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Harrington, and Co., managers): Louis James in Spartacus 15 to fairly good business; strong co. and fine performance; Harry Johnstone and Mary Emerson shared honors with the star. A Milk White Flag 18. Coliseum: Fischer's Band in a fine concert to big business 14.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, local manager): A Minstrel and variety show opened 6 for a three-nights stand at popular prices, but owing to the failure of another attraction at Burlington Manager Crawford transferred it to that city.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donovan, manager): McElroy's Twins (return engagement) 12 to fair house.

PARSONS.—OPERA HOUSE (O. P. M. Wiley, manager): My Friend from India Oct. 18.

KENTUCKY.

BOWLING GREEN.—POLMER'S OPERA HOUSE (J. M. Robertson, manager): Holmes-Wolford co. 5-11 (Fair week) in Brand of Cain, The Smugglers, Mystic Mountain, and The Streets of New York to fair business. Al G. Field's Minstrels 13 to S. R. O.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Dark. Item: Manager Bush has left on a trip in the interest of the house.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Klum-Hearn Comedy co. 6-11

Managers of First-Class Attractions Coming South

This Season, should address, at once, with contracts, NEWMAN & EHRMAN, Managers of the Grand Opera House, Helena, ARKANSAS. Helena is the hottest show town for its size in the world. Everybody has money and are liberal spenders. Twenty attractions last season played to over Six Thousand Dollars. Population, 4,000. Only one attraction a week.

Memphis, Tenn.; Greenville, Miss.; Little Rock and Pine Bluff, Ark., can be made night before or after Helena.

to good houses and pleased audiences. C. N. Bartram's Pulse of New York to good house; performance excellent. Thomas W. Keene 23.

SOMERSET.—GEN OPERA HOUSE (E. L. Ogden, manager): Skillman, magician, failed to fill date 13. In the Name of the Czar 21.

DANVILLE.—OPERA HOUSE (C. T. Veach, manager): Skillman, the magician, failed to keep his contract for 14. White's veriscope 30-Oct. 2.

HENDERSON.—OPERA HOUSE (Atkinson and Levy, managers): Peters and Green opened our season 11 to fair house; weather hot. Klum-Hearn co. opened for a week 12 to large house; audience pleased. Item: Atkinson and Levy have had the house overhauled, and serve ice water between acts.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): The Grand has undergone extensive repairs, and looks new and attractive. Season opened 11 with James B. Mackie in Little Jack Horner to good house. Hogan's Alley 23. Georgia Minstrels Oct. 3.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Owing to quarantine against New Orleans, On the Bowery failed to appear on 12. Season will open with Hogan's Alley 19.

MAINE.

PORTLAND.—THE JEFFERSON (Fry Brothers and Hooford, managers): Francis Wilson in Half a King opened this house 14 to an attendance that tested the capacity of the house. Prior to the performance, Joseph Jefferson, in whose honor the house was named, appeared on the stage, and graciously thanked the directors for the great honor conferred upon him. He then took a seat in a box with Hon. Thomas B. Reed. Half a King was in excellent hands, and the stage effects were perfect. Francis Wilson was called at close of second act and made a very bright speech. Chauncey Olcott in Sweet Innocence 16-18. Marie Dressler in Courtship Into Court 20. —PORTLAND THEATRE (Charles C. Tucker, manager): Dark. Fitz and Webster 20.

PORTLAND DRAMATIC CO. 27-Oct. 2. Item: Manager Rose, formerly of the South Boston, Boston, now looking after the interests of the Joseph Jefferson co., was in town 15. —The Reed Birds, so called, at River-ton 13-18, are either suffering from a throat trouble or their voices are changing; attendance light. —The Jefferson executive staff is made up as follows: F. C. Callahan, musical director; Stephen Boggett, treasurer and press agent; C. F. Andrews, ticket agent; Frank W. Woodbury, stage manager; Hal E. Parker, stage manager; Harvey W. Knowles, electrician; Mot Woodbury, properties; A. E. Corlies, advertising agent; B. H. Clifford, bill poster. —Nellie McHenry is the guest of Charlotte J. Thomas, of this city. —Grace Atwell, Boston's talented young actress, was one of the first-nighters at The Jefferson 14. Her performance a reception was tendered her by the audience. Harriet Knight, Joseph Haworth and B. R. Malloy will present the Sheridan Rifles, Co. L, with an elegant testimonial in acknowledgment of the reception tendered them by that co., while upon their recent tour through this State. —Maurice Woodbury, for many years master of properties at the Portland Theatre, has resigned, and the vacancy is ably filled by Assistant Master Poles. —Joseph Jefferson, wife, and daughter were the guests of Mr. and Mrs. A. E. Wright of this city. 15. —Manager Fay received several magnificent floral pieces from friends in Lowell on the occasion of the final opening of the Jefferson 14. The official programme was very attractive and eagerly sought after.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Middaugh's Musical Comedy co. 17. Pudd'nhead Wilson 21.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Fitz and Webster's A Breezy Time 11; good house and a lively performance; co. first class. Henshaw and Ten Brock 23. —THE NORWICH (H. C. Bean, manager): The Veriscope Comedy and Bioscope co. to fair business 6-11. The Crowell-Emery co., booked for 13-18, failed to appear.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Middaugh's Musical Comedy of Fun 13 to small house. Henshaw and Ten Brock 23.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): Gilmore and Leonard's Hogan's Alley gave a good performance to good house 6. In Atlantic City 17. William Bonelli in The Captain of the Mousch 23. Waite's Comedy co. in repertoire 27-Oct. 2.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): A Breezy Time 7; fair business; show unsatisfactory. James Young 23.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Fitz and Webster's A Breezy Time gave a fair performance to small audience 9. In Atlantic City 15. James Young 21. Knoll and McNeill's Comedy co., booked for 13-18, canceled.

LONACONING.—EVANS' OPERA HOUSE: Fitz and Webster's A Breezy Time 14 to fair business; performance excellent and audience pleased. The De Forest Sisters and George Burkman joined the co. here. Cinematograph 18.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Grimsby in Way Down East, with an excellent cast, 14. Joe Grimsby had no opportunity to show his fine abilities. Phoebe Davies well displayed her excellent art. Felix Hanley made a phenomenal hit in a minor part. James O. Barrows and Mrs. Sarah Stevens and J. Alden Bass deserve special mention. Richards and Candell presented My Boy 18. George Richards and Eugene Candell allow no dull moment to intervene, and are ably abetted by a good co., notably Mattie Keene, Nellie Stambler, George E. Martin, and Vera Dore, who sing as well as act. The Bostonians in The Serenade 17. The Cotton King 18. Henry Miller 23. Sidewalks of New York 22. Prisoner of Zenda 25. Eight Bells 27. Girl from Paris 28. Courtied into Court 29. James J. Corbett 30.

LOWELL.—OPERA HOUSE (Fay Brothers and Hooford, managers): Way Down East, with Joseph R. Grimsby, Phoebe Davies, Forrest Robinson, and other capable people, was a meritorious performance to light house 8. The John L. Sullivan Vanderville co. 10 amused a top-heavy house. The entertainment was very fair. Mlle. Oceana being the best feature. Polly Holmes, although advertised, did not appear. Primrose and West's Minstrels gave two splendid performances to good business 11. The show is replete with good things, and after George Wilson, Raymond Moore, Milt Barlow, and others had been on there were no dissatisfied auditors. Charles E. Blinney's A Boy Wanted 13 was a disappointment. Some of the co. were very good, the Sutherland Sisters especially so. Attendance fair. Pudd'nhead Wilson 15, 16. Francis Wilson 17. The Walking Delelate 18. The Sportsman Dukes 22. Courtied into Court 23. De Wolf Hopper 24. Shore Acres 25.

MUSIC HALL. (W. H. Body, manager): May Smith Robbins and her competent support appeared 9-11 in Little Tricxie to fair business. Gus Hill's Vanderville co., including Jennie Yennman, the Holbrooks, and Harry Thompson, are giving a fine entertainment and attracting good audiences. Rice and Barton's Home Hill Polly co. 13-18. Daniel Sully 20-22. Item: The Lawrence Sisters are entertaining at Lakeview Park 13-18, and Gorman's Merry Mahears at Glen Forest. —The Zoo at the Park has departed, and the resort will close about Oct. 1. —Manager Fay and a number of friends returned here immediately after the opening of the Jefferson The-

atre at Portland. Undoubtedly Portlanders will find him a pleasant man and a capable manager.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Never Again to a fair house; performance excellent. Walford Comedy co. 13-18. Bimbo of Bombay 21. The Isle of Champagne 21. Black Patti's Troubadours 22.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Veriscope of Corbett-Fitzsimmons fight drew a small audience 11. Richards and Candell 18. Item: The centennial exercises of Montgomery Lodge of Masons will be held in Music Hall 18. Among the exercises will be a motion picture by the Germania Tell orchestra, and the Albion Quartette, of Boston.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Lillian Lewis in For Liberty and Love 8; attendance small owing to heat; strong performance. Way Down East 13; large audience; satisfactory. Henshaw and Ten Brock 15. The Two Little Vagabonds 20. —EMERY (T. F. Murray, manager): N. S. Wood in Out in the Streets 9-11. Atkinson Comedy co. 13, 14. Both to fair business.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Widow Jones with Flo Irwin in the title role was presented by a good co. to fair business 10. The Span of Life to a fair audience 14. Sawtelle co. 20-23. A Breezy Time 27. Sporting Duchess 28. James O'Neill Oct. 1. Girl from Paris 2.

WESTFIELD.—OPERA HOUSE (Clarence Van Deusen, manager): O'Brien the Contractor booked for 18, failed to appear. James A. Herra's new play, The Heartstone 21. —GEN OPERA HOUSE (A. H. Furrow, manager): Season will open Oct. 4 with vanderville.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Flo Irwin in The Widow Jones 8; fair audience; good co. Chauncey Olcott in Sweet Innocence 11; fair audience; performance satisfactory. Frank Jones and Lillian Walton in A Yankee Drummer 13; light business; performance unsatisfactory.

NARLBORO.—THEATRE (F. W. Riley, manager): Mora 6-11 to fair business. Shore Acres 15 pleased a large audience; co. superb; Archie Boyd and Joanne Otis were the favorites; scenery and stage settings excellent. Span of Life 18. Eight Bells 19. Henshaw and Ten Brock 23. Maud Hillman 27-Oct. 2. Richards and Candell Oct. 7.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Shore Acres, with Archie Boyd in the leading part, 9 delighted a large audience. Flo Irwin and a capital co. 11 made things lively for the amusement of a small audience. Waite Opera co. began a week's engagement 13 and are singing Fra Diavolo, Manicotta, Two Vagabonds, Chimes of Normandy, Maritana, Bohemian Girl, Girofle-Girofla, Olivette, and Boccaccio to fair audiences. The Yankee Drummer 20. Bimbo of Bombay 21. 22. My Boys 24. James O'Neill 25. Thomas E. Shea 27-Oct. 2. —RICH'S THEATRE (Jack Beck, manager): James W. Bankson and a good co. in The Private Secretary 9-11 drew a light house. Rose Hill's English Folly co. 13-15 did well. Dandy Bell Comedy co. 18-19. The Jaxons 20-22. Manhattan Club 23-25. Agnes Wallace-Villa 27-29.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Henshaw and Ten Brock in Dodge's Trip to New York 13 convulsed a good audience. The Rays in A Hot Old Time 15 were excellent. The Bioscope 16-18. Maude Hillman 20-23.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): The Rays, booked for 16, canceled; Peck's Bad Boy showed instead to a large and pleased audience. The Contractor 27.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Charles A. Blaney's A Boy Wanted 11 amused a fair audience; performance satisfactory. Henshaw and Ten Brock in Dodge's Trip to New York 14; small house, though they deserved a better. Nellie McHenry Oct. 1.

LYNN.—THEATRE (Dodge and Harrison, managers): Richards and Candell in My Boys 9 to small business. Brothers Byrne in Eight Bells 10 pleased big house. The Walking Delelate 15 and 16 to fair business; Oscar Girard and Christie MacDonald received merited applause. Nellie McHenry in A Night Out 21. James O'Neill 22. Courtied into Court 24.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Pudd'nhead Wilson 9 to a good house, considering the heat; co. capable, with Edwin Mayo in the lead. A Boy Wanted 11; good business; Louis Martinetti does some clever acrobatic dancing. Mora opened for a week 13 to good house, presenting Pretty Polly, The Phil's Daughter, Once Upon a Time, The Girl Jerrie, A Leaf from Nature's Book, and A Dangerous Game. Waite's Opera co. 20-23.

MICHIGAN.

GRAND RAPIDS.—**POWERS** (O. Stair, manager): A Bunch of Keys opened for three nights to a fair audience; Ada Bothner, George F. Hall, and Albert Mahar were well received; Gladys Luther, a Grand Rapids girl, received a warm welcome. Kelly and Mason 18-18. **GRAND** (O. Stair, manager): Cummings Stock, began its third week 18. Our Regiment and All the Comforts of Home were staged most creditably and added much to the splendid impression the co. is making. The engagement will end 25.

FLINT.—**STONE'S OPERA HOUSE** (Stone and Thayer, managers): Season opened with A Turkish Bath to a fair house. Mahara's Colored Minstrels 14.

KALAMAZOO.—**ACADEMY OF MUSIC** (B. A. Bush, manager): A Jolly Night preceded by Forget Me Not 18, by Mr. Traver's co.; first performance: small audience; some very clever specialties. Regular season will open with Blaney's A Boy Wanted. **GRAND OPERA HOUSE** (F. H. Chase, proprietor): Charles A. Gardner in Karl the Peddler 17, 18.

LANSING.—**BAIRD'S OPERA HOUSE** (James J. Baird, manager): A Turkish Bath to good house 11; giving satisfaction. Mahara's Minstrels 17. **STAR THEATRE** (Charles S. Valentine, manager): Court-nay Morgan co. closed a small week's business 11. Miss Courtney is a clever actress, and is supported by a capable co. They deserved liberal patronage.

COLDWATER.—**THIBBS' OPERA HOUSE** (John T. Jackson, manager): Veriscope of Fitzsimmons Corbett content 7 to fair and pleased audience. Columbia Comedy co. 20-25. Cornell Concert co. under canvas 13-18.

MANISTEE.—**OPERA HOUSE** (Edward Johnson, manager): William Owen co. 6-12 to good business; performances excellent. Charles A. Gardner 15, 16. A Bunch of Keys 18. **ITEM:** Manager Dodge's wife joined the Owen co. at Manistee.

GRAND HAVEN.—**OPERA HOUSE** (A. E. Andrews, manager): A Bunch of Keys to fair house 11; performance good.

ADRIAN.—**NEW CROWELL OPERA HOUSE** (C. D. Hardy, manager): A Turkish Bath 18. Mahara's Minstrels 23-25.

LUDINGTON.—**OPERA HOUSE** (U. S. Grant, manager): Hoyt's A Bunch of Keys 17.

MUSKEGON.—**OPERA HOUSE** (F. L. Reynolds, manager): A Bunch of Keys 10 to good business; excellent performance. Kelly and Mason 15.

BATTLE CREEK.—**HANLIN'S OPERA HOUSE** (E. R. Smith, manager): A Bunch of Keys 9; fair house; best of satisfaction. Veriscope 13; small house.

DOWAGIAC.—**BECKWITH MEMORIAL THEATRE** (W. T. Leckie, manager): Corbett-Fitzsimmons veriscope 8 to fair house; audience pleased. Lillian Sackett co. 2-10. The Brownies 9.

DAY CITY.—**WOOD'S OPERA HOUSE** (A. E. Davidson, manager): Wilbur Opera co. 13-19 gave pleasing performance to large audiences. A Jolly Night 21.

ANN ARBOR.—**ATHENS THEATRE** (L. J. Lisener, manager): Mahara's Colored Minstrels gave a fair entertainment to a well filled house 11. A Turkish Bath 17. A Jolly Night 18.

MINNESOTA.

DULUTH.—**LYCEUM** (L. N. Scott, manager): Marie Bell Opera co. 6-11 to good business, but performances only fair. The Dazzler opened 13 to the largest house of the season; performance satisfactory and audience demonstrative. Clay Clement 16, 17. My Friend from India 20, 21. **ITEM:** The published article reflecting upon the credit of Duluth is utterly devoid of truth, and first-class attractions need have no fear about coming here.

CROOKSTON.—**GRAND OPERA HOUSE** (T. H. Bjorn, manager): Al. G. Field's Colored Minstrels 7; good house, excellent entertainment. Gilbert Opera co. 13. The Dazzler 24. A Trip to Chinatown 28. South Before the War 30.

WINONA.—**OPERA HOUSE** (J. Straldirka, manager): Clay Clement in A Southern Gentleman 7 to good business; Mr. Clement proved himself a sterling actor, but the play did not meet expectations. Andrews Opera co. 9-11, presenting Martha, The Pirates, and The Bohemian Girl to fair houses. My Friend from India 24.

SWATONA.—**C. S. P. S. AUDITORIUM** (F. M. Smerch, manager): Francis Jones in In Old Madrid 6 to poor business owing to State Fair. A Night at the Circus 14. Clay Clement 15. Julie Walters' Side Tracked 22. **ITEM:** Manager Jack Hoefler and J. B. Shaw, manager for Clay Clement, attended performance 4.

FARIBAULT.—**OPERA HOUSE** (Jack Hoefler, manager): Francis Jones in In Old Madrid to good business 7. Clay Clement in The New Dominion 13 to good house; receipts \$25; performance excellent. A Night at the Circus 15. Side Tracked 23. Clay Clement (return date) 29.

MAKOTAT.—**THEATRE** (Jack Hoefler, manager): In Old Madrid 9 to fair business; co. good. Clay Clement in The New Dominion to \$300 11; best co. ever seen here. A Night at the Circus to big business 13. Julie Walters' Side Tracked 18. Herrmann 27. Clay Clement (return date) 30. **ITEM:** Manager Hoefler gave away 300 souvenirs in honor of the Clay Clement engagement.

ALBERT LEA.—**OPERA HOUSE** (J. A. Fuller, manager): A Night at the Circus 11; good performance to full house. Julie Walters' Side Tracked 17. Beach and Bowers' Minstrels 20.

MISSOURI.

ST. JOSEPH.—**TOOTLE THEATRE** (C. U. Philley, manager): Veriscope of Corbett-Fitzsimmons fight to good houses 6-8. Corinne, with fair co., drew fair house in American Beauty 9. John Drew 23. **CRAWFORD THEATRE** (E. S. Brigham, manager): Herrmann 22 will open season at this house. **ITEM:** Charles Thompson, a St. Joseph boy, was with an American Beauty, and did well.

PARIS.—**OPERA HOUSE** (E. M. Alexander, manager): Sharpley's Lyceum Theatre co. did a large business 6-11. Litz and Davis' 18.

MODERLY.—**HEGARTY'S NEW OPERA HOUSE** (P. Halloran, manager): Otis Skinner gave first production of Prince Rudolph at this house; receipts \$400; house filled and play enthusiastically received. Agnes Carlisle on Phillips 13-18 in repertoire to large attendance. William Roberts 21, 22.

SPRINGFIELD.—**BALDWIN THEATRE** (W. L. Porterfield, manager): Punch Robertson Repertoire co. 6-8; crowded houses; perfect satisfaction. Lincoln J. Carter's Heart of Chicago 10, 11 to S. R. O.; scenic effects very fine. Frank E. Long co. 13-18. Georgia Minstrels 21.

JOPLIN.—**CLUB THEATRE** (George B. Nichols, manager): A large and pleased audience greeted Carter's Heart of Chicago 12. Stewart and Young Comedy co. in repertoire 13-18. Chicago Gayety Girls 19. Richards and Pringle's Minstrels 22.

WARRENSBURG.—**MAGNOLIA OPERA HOUSE** (Hartman and Beckward, managers): Roberts' Faust (act. 1. **PERTLE SPRINGS** Casino J. H. Christopher, manager): Animatoscope of Corbett-Fitzsimmons fight 16.

LOUISIANA.—**PARKS' OPERA HOUSE** (E. A. Parks, Sr. and Jr., owners and managers): Faust and Don Cesar de Bazan 11-13 to good business. William L. Roberts and Olive Martin played their parts well; audience pleased.

HANNIBAL.—**PARK THEATRE** (J. B. Price, manager): William Roberts and Olive Martin in Don Cesar de Bazan to fair business; Veriscope of Corbett-Fitzsimmons fight to good business 13, 14. The Germans 23. Never Again 29.

FAYETTE.—**OPERA HOUSE** (Lee Holladay, manager): Season opened 9 with Litz and Davis' She to small business owing to heat. Veriscope 13. Jake Simon Comedy co. 20-25. Nancy Gibson and Joseph O'Meara in Ingomar 29.

MARSHALL.—**OPERA HOUSE** (Bryant and Newton, managers): Litz and Davis' She to large house; good performance. Veriscope of Corbett-Fitzsimmons fight 11 to fair house.

CARTHAGE.—**GRAND OPERA HOUSE** (J. C. Logan, manager): Heart of Chicago 9 to large and pleased audience. Paris Gayety Girls 18. Veriscope 21, 23.

MONTANA.

BUTTE.—**UNION FAMILY THEATRE** (Dick P. Sutton, manager): The Proposing by the new stock co. 9 was a great success. The Galley Slave was well presented to big business all the week. Corner Grocery 13-18. **MURRAY'S THEATRE** (John, Ma-

quire, manager): Heart of Chicago 6-11 to good business; scenic effects good; co. poor. **ITEM:** Lincoln Chalmers engaged for comedy parts by Manager Sutton. Disappeared 4. Russell Graham, of Sutton's troupe, was asked for and did excellent work on ten hours' notice.

DELLING.—**OPERA HOUSE** (A. L. Babcock, manager): M. E. Curtis in Sam'l of Posen 17. The Dazzler 27.

LIVINGSTON.—**HEFFERLIN OPERA HOUSE** (C. S. Hefflerlin, manager): Lincoln J. Carter's Heart of Chicago to full house; excellent performance. M. E. Curtis in Sam'l of Posen 18. The Dazzler 28.

NEBRASKA.

FREMONT.—**LOVE OPERA HOUSE** (George J. Codding, manager): Season will open with Dan Stunt's veriscope 13, 14. Al. G. Field's Minstrels 20. Sawdell Dramatic co. 21-23. A Milk White Flag 28.

KEARNEY.—**OPERA HOUSE** (E. L. Mapper, manager): Della Prince and her troupe for a week 13, sending A Yellow Kid to fair business. A Milk White Flag Oct. 1.

NEW HAMPSHIRE.

CLAREMONT.—**OPERA HOUSE** (O. R. Rand, manager): Richards and Canfield in My Boys 14; performance good; receipts \$400. Shore Acres Oct. 7. **ITEM:** George Richards, who for several summers was the guest of Charles H. Hoyt, at Charles-town, near here, recovered many acquaintances here 14. Some slight but desirable alterations will be made in the Opera House during the next two weeks.

CONCORD.—**WHITE'S OPERA HOUSE** (B. C. White, manager): Richards and Canfield in My Boys 10 to a poor house. Primrose and West's Minstrels 13; large audience. Coon Hollow 17.

NASHUA.—**THEATRE** (A. H. Davis, manager): Eight Bells to a good house 9; performance satisfactory. Richards and Canfield in My Boys pleased a small house 7. Pudd'nhead Wilson 15; excellent performance to fair receipts. Walking Delegate 17.

PORTSMOUTH.—**MUSIC HALL** (J. O. Ayers, manager): Primrose and West's Minstrels drew a good house and pleased immensely 9. Nellie McHenry 18. Pudd'nhead Wilson 21. Sunshine of Paradise Alley 23. Shore Acres 29.

MANCHESTER.—**OPERA HOUSE** (E. W. Harrington, manager): Primrose and West's Minstrels 14 pleased a crowded house. Pudd'nhead Wilson 17. James O'Neill 21. **NEW ELM STREET THEATRE** (J. Lee Allen, manager): Daniel Sullivan in The Corner Grocery 13-15 pleased good houses. Little Trilzie 16-18.

NEW JERSEY.

NEWARK.—**THEATRE** (J. Bard Worrell, manager): Hoyt's A Contented Woman 13-18. Belle Archer played the title-role in a very skillful manner and was ably supported by a well selected co.; audience fair. May Irwin 20-25. Henry Miller 27-30. 2. **JACOBS' THEATRE** (M. J. Jacobs, manager): Andrew Mack in An Irish Gentleman 13-18. Mr. Mack was excellent. His songs were especially enjoyable and in every instance had to be repeated. Olive White looked and acted her part well. Little Florence Oip came in for her share of applause. George W. Deyo, W. J. Mason, and Marie Bates were excellent, and the entire co. contributed to a most enjoyable performance; business good. Under the Polar Star 20-22. Northern Lights Oct. 4-6. **ITEM:** Harry Askin occupied a box at the Newark 13. He will soon go out with an attraction.

ELIZABETH.—**LYCEUM THEATRE** (A. H. Simonds, manager): Under the Polar Star gave a satisfactory performance to a fair-sized house 15; scenic effects excellent. Rhoda covered her season here 18, presenting Camille to fair and pleased audience. A Contented Woman 23. A Puritan Romance 27. Katie Emmett 29. **STAR THEATRE** (Colonel W. M. Morton, manager): Bimbo of Bombay to a fair house 11, giving a pleasing performance. Agnes Herndon and a strong co. to satisfactory business 14, 15. Miss Herndon is an old favorite here and is always well received. Morrion's Janet 20. Naugersaders 21. The Great Train Robbery 24. **ITEM:** Sinbad, booked for 13 at the Star, failed to appear. Hendrick Hudson, Jr., announced for 18 at the Star, has been postponed until later in the season.

ORANGE.—**MUSIC HALL** (George P. Kingsley, manager): Waite Comedy co. had its annual success 13-18. Mr. Waite has secured a very good co. and his plays are of a better quality than those generally given by a popular-price combination. Business good.

PATERSON.—**OPERA HOUSE** (John J. Goethrich, manager): Charles Palmer in During the Ball 13-15 to light business; poor performance. Under the Polar Star 16-18; good co. and fine scenery; first-class satisfaction. Waite's Comedy co. 20-25. **EDEN THEATRE** (H. E. Toovey, manager): Cora Van Tassel in The Little Officer. Hidden Hand, Leah and Camille 18-19 to good audiences; co. competent. Veriscope 20-25.

PLAINFIELD.—**STILLMAN THEATRE** (George Wilber, manager): Rice's Comedy Ico. 13-18; excellent business; highly satisfactory.

DOVER.—**BAKER OPERA HOUSE** (William H. Baker, manager): Oliver Byron in Ups and Downs of Life to well-pleased audience 7.

RED BANK.—**OPERA HOUSE** (C. E. Nieman, manager): Rogers and Ryan in A Gay New Yorker 20. Blue Jeans 23.

TRENTON.—**TAYLOR OPERA HOUSE** (O. H. Butler, manager): James R. Waite's Comedy co. closed its very successful season here 11 with The Inside Track. Under the Polar Star was the attraction 14; it sold out, drawing a very fine performance fair and business medium. Sinbad 21. A Contented Woman 23. The Gay Masqueraders 24. Great Train Robbery 25.

BOONTON.—**HARRIS LYCEUM** (Harris Brothers, managers): Robert B. Mantell in A Secret Warrant 9; large and delighted audience. Blue Jeans 23.

NEW YORK.

SYRACUSE.—**NEW WRITING OPERA HOUSE** (M. Reis, lessee; John L. Kerr, manager): This beautiful playhouse was opened to the public 15, and an overflowing audience witnessed the Russell, Fox, and D'Angelo co. in The Wedding Day, which gave splendid satisfaction. Sol Smith Russell 17, 18. Tim Murphy 21, 22. **BARTLEY THEATRE** (D. H. Henshaw, manager): In Gay New York played a good house 9. A Baggage Check to fair business 13-15; performance poor. In Gay Coney Island 21, 22. **GRAND OPERA HOUSE** (G. A. Edes, manager): Vanity Fair 9-11 excepting a few fairly good specialties proved tiresome; attendance average. The White Slave 13-15 to good audiences; co. capable. The Strange Adventures of Miss Brown 16-18. When London Sleeps 20-22. Prodigal Father 23-25. Shanty Town 27-29. **ITEM:** The New Writing Opera House is one of which Syracuseans may be proud. The lobby is 40 x 40 feet, floored with Italian mosaic tile. Through bronze doors one enters the parquet, the chairs of which are upholstered in dark green, with a carpet of red. In the entrance are three rows of opera chairs and divans upholstered in old gold. It is approached from a promenade furnished with divans and separated from it by a line of bronzed columns. The prevailing colors of the decorations are buff and cherry. On either side of the proscenium are two paintings representing Comedy and Tragedy. There are two fine curtains, one of asbestos, and the other painted by H. Logan Reed, representing "The Constitution of Paris." The house is lighted by electricity and heated by warm air forced through coils. The stage is 74 x 45 feet, and the proscenium opening 60 feet. The dressing-rooms are carpeted and have every convenience. The seating capacity is about 2,300. Oscar Cobb is the architect. By invitation of Manager George Chet, your correspondent witnessed the opening performance of Ferguson and Emerick in McNulty's Visit 14. The show made a big hit. Mr. Emerick has written one of the brightest Irish farce-comedies.

CORNING.—**OPERA HOUSE** (H. J. Sternberg, manager): Season opened 1 with A Hired Girl to good business; satisfactory performance. A Baggage Check 10 to fair house; performance good. Rents-Santley co. 29. For Fair Virginia 21. Tim Murphy 23. Strange Adventures of Miss Brown 29.

ALBANY.—**COLLINGSWOOD OPERA HOUSE** (E. B. Seeger, manager): Madame Sans Gene, with Marion Abbott in the title-role, was enjoyed by a fair audience 14. Veronza Jarbeau in The Paris Doll 17. Lillian Kennedy in The Deacon's Daughter 18.

BLACK PATTI'S TROUBADOURS 29. The Gaiety 28. Two Little Vagrants 28. Under the Red Robe 28.

VONKERS.—**MUSIC HALL** (W. J. Bright, manager): Madame Sans Gene opened its season here 13 to large audience; Marion Abbott made her first appearance in the title-role, and was most successful; supplies capable.

JACKSON.—**ALLEN'S OPERA HOUSE** (H. F. Allen, manager): The Pay Train 11 pleased a fair audience. Oppenheimer's Comedians opened for a week 13 with great success; Little Isabelle scored a hit, as did Grace Emmett. Rents-Santley 22. For Fair Virginia 24.

NORWICH.—**CLARK OPERA HOUSE** (L. B. Bassett, manager): Season opened 13-18 with Wilson Comedy co. to fair business, giving entire satisfaction. Man in the Iron Mask 20. A Baggage Check 22.

ROSELTON.—**CASINO THEATRE** (H. W. Corey, manager): The Dazzler in The Ups and Downs of Life 14 to fair house; co. first-class.

WATERLOO.—**ACADEMY OF MUSIC** (C. C. Gridley, manager): Big Heart co. 4 to fair house; excellent satisfaction. Ion Carroll Players, booked for 13-18, failed to appear.

MT. VERNON.—**OPERA HOUSE** (P. J. Ring, manager): Bates Brothers Comedy co. 13-18 to good business; performance first-class. Spears Comedy co. 27. Hi Henry's Minstrels Oct. 4.

BINGHAMTON.—**STONE OPERA HOUSE** (J. P. E. Clark, manager): Gus Hill's McFadden's Row of Flats was fairly well received 11. Sol Smith Russell and an excellent co. presented A Bachelor's Romance to a large and pleased audience 15. Madame Sans Gene 17. **BLAU THEATRE** (A. A. Penny, manager): Rice and Barton's Gaiety and Extravaganza co. attracted large attendance, giving satisfaction, 13-15. Rents-Santley Burlesquers followed. **ITEM:** John F. Flynn, a former treasurer at the Stone Opera House, is now acting in that capacity at the Bijou Theatre.

OWEGO.—**WILSON OPERA HOUSE** (J. D. Hutchinson, manager): Boston Ideal closed week's engagement 11, giving fair satisfaction. John J. Black's A Big Heart co. 10. D. R. Ryan co. 20-22. A Baggage Check 24. Pay Train 27. Romenia, violinist, in recital 28. Camp and Hopkins' Minstrels 29. Osborne 30-32.

PEEKSKILL.—**DEWEY OPERA HOUSE** (F. S. Cunningham, manager): Twin Saints 11 proved very funny and pleased a fair audience. Lillian Kennedy in The Deacon's Daughter 17. Gay Masqueraders 22. Two Little Vagrants 25. The Lees 27. Oct. 2.

BALDWINVILLE.—**HOWARD OPERA HOUSE** (H. Howard, manager): McNulty's Visit was presented for the first time by Ferguson and Emerick 14 to a top-heavy house. The play is full of Mr. Emerick's best humor, and excepting the first act, which seemed a drag, the piece rolled merrily on.

ALBANY.—**HARRISON THEATRE** (Woodward and Voyer, managers): Mr. and Mrs. Whytal presented For Fair Virginia 10, 11 and greatly pleased their audiences. The cast includes E. F. Nagle, Joseph Zahner, John H. Burnett, Viola Fortescue, and Mabel Taliaferro. Sol Smith in A Bachelor's Romance 14, assisted by co. including Blanche Walsh, Annie Russell, and others, demonstrated that he is at the head in his line of character impersonations. Bimbo of Bombay 16-18. A Paris Doll 20. **LELAND OPERA HOUSE** (C. H. Smith, manager): The Prodigal Father amused large audiences 13-15. Among those responsible are Lynn Welch, Barner McDonough, J. P. Tucker, G. A. Spink, D. J. Halpin, Fanny Temple, Jessie Challenger, Macbeth Davies, Belle Gold, and Rose Melville. Nearly all the co. do specialties which bring up to date. For Flynn in McGinty the Sport 16-18. Jerome's comedians in A Jay in New York 20-22. **ITEM:** At the matinee performance of For Fair Virginia 11 Mrs. Whytal was presented with a large basket of roses and other floral beauties.

OSWEGO.—**RICHARDSON THEATRE** (J. A. Wallace, manager): Russell's Comedians 14, 15 drew and pleased fairly. Tim Murphy 23. Frank Daniels 27. O'Hooligan's Wedding 29. Under the Red Robe Oct. 1.

KINGSTON.—**OPERA HOUSE** (C. V. Du Bois, manager): The De Wolf U. T. C. co. 13; large and pleased audience. A Paris Doll 18. Black Patti's Troubadours 20.

AMSTERDAM.—**OPERA HOUSE** (George McClump, manager): The Rays in A Hot Old Time played a fair audience 13. Tim Murphy in Old Innocence 14 to fair business; best of satisfaction. A Paris Doll 21. Bessie Bonchill 21.

LOCKPORT.—**HODGE OPERA HOUSE** (Knowles and Lockport, managers): Alden Benedict in Fabio Roman opened our season 11; business very good. Pay Train 14 to small business. Veriscope 20. Faust 20.

ROCHESTER.—**LYCEUM THEATRE** (A. E. Wolf, manager): Bimbo of Bombay attracted fine house 13-15; specialties were well received. Straight from the Heart 20-25. **COOK OPERA HOUSE** (S. S. Shubert, manager): Lorraine Hollis co. to good audiences 13-15 in The Two Orphans. 16-18 Tim Murphy attracted fine business, appearing in Old Innocence and Sir Henry Remond. Bessie Bonchill 20-22. **ACADEMY OF MUSIC** (Louis C. Cook, manager): Fabio Roman pleased liberal patronage 13-15; co. deserves praise. The Pay Train to large house 16-18. Russell's Comedians 20-22.

SARATOGA SPRING.—**THEATRE SARATOGA** (Sherlock Sisters, managers): Agnes Wallace Villa in The World Against Her gave a first-class performance to a large audience 18. Peck's Bad Boy 19. We and Jack 22. Blaney's A Boy Wanted 27. The Girl from Paris Oct. 2. **TOWNS HALL** (Leonard and Eddy, managers): The White Slave 16 to a large audience.

TICONDEROGA.—**UNION OPERA HOUSE** (F. T. Locke, manager): Wheeler and De Lacy's Greater New York Vaudeville; a very poor attraction to good business. O'Hooligan's Wedding 11; big business and satisfactory performance. San Francisco Minstrels 16. White Slave 17. City Band 29.

ELBA.—**LYCEUM THEATRE** (H. Reis, lessee; W. Charles Smith, manager): McFadden's Row of Flats 13; good house. The Wedding Day, with Lillian Russell, Della Fox, and Jeff D'Angelo, 14; large house. Tim Murphy 23. Faust 24. **ITEM:** M. Reis was here 14.

AUBURN.—**BURTON OPERA HOUSE** (E. S. Newton, manager): Wilbur Opera co. opened for a week 12 to crowded house; business was so good that matinee performances were commenced 15 and will be continued throughout the week.

CATSKILL.—**NELIDA THEATRE** (Kortz and Lampman, managers): Lester and Williams' He and Jack co. opened its season 15 to a fair but disgusted audience. The World Against Her 24. **OPERA HOUSE** (J. F. Gavford, manager): De Wolf's U. T. C. co. gave an excellent performance 15 to a good house. A co. managed by A. G. Delemaster, presenting In Greater New York, gave a very unsatisfactory first-night performance in Gaylord's Opera House. They played Crossed 10. The proprietor, Mr. Becker, used good judgment and returned the co. to New York 11 for rehearsal.

CONES.—**CITY THEATRE** (Williams and Powers, managers): For Fair Virginia 9; fair and delighted house. Twin Saints 11; fair business; audience pleased. Bolero's Mystagators in spiritualistic performances 12 to small house, but a success. Agnes Wallace Villa in The World Against Her to small business 13; fair performance. A Hot Time to small but satisfied audience 14.

HORNELLVILLE.—**SHATTUCK OPERA HOUSE** (S. Osmund, manager): Wilson Comedy co. did a phenomenal business 4-11; receipts \$1,300, and people turned away at each performance. Bills presented latter half of week: His Mother-in-Law. On Chilian Soil, and The Fatal Marriage. Mr. Wilson and Baby Florida scored hits. Rents-Santley co. 21. For Fair Virginia 23. Veriscope 25. Remenyi Concert co. 29. **ITEM:** Mr. and Mrs. Arthur C. Sidman left here 10 for St. Louis to join Hopkins' Trans-Oceanic. Frederick Wilson has secured the rights to Heart of Cuba, and will add it to his repertoire. Jeannette Howell and C. Stewart Anderson will join the Wilson Comedy co. at Norwich, N. Y.

GLOVERSVILLE.—**KASON OPERA HOUSE** (A. L. Covel, manager): Twin Saints was presented 10 and delighted a fair audience; co. first-class. De Wolf's U. T. C. 17. McFadden's Masquerade 22. Me and Jack 25. Lillian Kennedy 29. A Boy Wanted 30. Pay Train Extravaganza Oct. 2.

LYONS.—**MEMORIAL HALL** (John Mills, manager): Russell's Comedians 17. Pay Train 21.

ONEONTA.—**METROPOLITAN THEATRE** (W. D. Fitzgerald, manager): Daniel R. Ryan 13-14 opened our season in The Iron Master. My Partner, Jim the Peasant, Ingomar, Camille, and Nick of the Woods; business good and co. first-class. Our Central New

York Fair 13-18 had the following attractions: Myrtle Peck, Rice Brothers, Etta Victoria, and the De Coma family.

CANANDAIGUA.—**GRAND OPERA HOUSE** (S. C. McKechnie, manager): Ferguson and Emerick in McNulty's Visit played a fair house 16. For Fair Virginia 18. Arnold Woolford co. 20-25. Man in the Iron Mask 27.

HUDSON.—**OPERA HOUSE**: Black Patti's Troubadours 22.

ONEIDA.—**MYNOR OPERA HOUSE** (E. J. Preston, manager): A Baggage Check 18. Me and Jack Oct. 1. The Pay Train 6.

MEDINA.—**OPERA HOUSE** (Cooper and Hood, manager): Pay Train 15; fair house and good satisfaction. Ferguson and Emerick 23. A Baggage Check Oct. 2.

ROME.—**WASHINGTON STREET OPERA HOUSE** (Graves and Roth, managers): Russell's Comedians 11 to large audience; fair satisfaction. Eugene Bryan's co., booked for 13-17, canceled. Fred H. Wilson's Comedy co. 20-25. **STARK'S OPERA HOUSE** (Samuel Cox, manager): Nero Gypsy co., booked for 17, 18, canceled.

SCHENECTADY.—**VAN CUYPER OPERA HOUSE** (C. H. Benedict, manager): A Boy Wanted did big business 11; performance gave satisfaction; co. composed of good vaudeville people. Harry Clay Blaney was greatly missed from the cast, although Edward J. Sero did fairly well. Tim Murphy, supported by Dorothy Sherrod and a strong co., appeared in Old Innocence 13 to a fair audience, but not half what he deserved. Mr. Murphy is undoubtedly one of the best actors in his line on the stage. Miss Sherrod charmed the audience. The balance of the cast was first-class. Prodigal Father 17. At Gay Coney Island 20. A Paris Doll 21. Jerome's Comedians 24. Little Monte Cristo 25.

TROY.—**GRISWOLD OPERA HOUSE** (S. M. Hickox, manager): Tim Murphy 11; fair house. Waude Hillman 13-18 in The Fire Patrol. The Cuban Spy. Special Delivery. A Barrel of Money. Charity Bess. A Cracker Jack, and The Broker's Daughter; co. and business good. Agnes Wallace Villa 20-22. Peck's Bad Boy 23-25. **RAND'S OPERA HOUSE** (G. Rand, manager): Henshaw and Ten Brock in Dodge's Trip to New York 10, 11 gave satisfaction to good house. Donald Robertson and Brandon Douglas in The Man in the Iron Mask 14, 15 gave a splendid performance to light houses. Frank Daniels 23.

ROXBURY.—**LOCOMO OPERA HOUSE** (George G. Jacobson, manager): De Wolf's U. T. C. co. opened our season 14; good house and best satisfaction. Lillian Kennedy 20.

UTICA.—**OPERA HOUSE** (H. E. Yaw,

ing satisfaction; business only fair, owing to heat. The Flints 20-25. Monroe and Hart 27.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Side Tracked 1; ordinary performance to small attendance. The New Bad Boy, billed for 10, failed to appear.

FRETONT.—OPERA HOUSE (Helm and Haynes, managers): Baldwin Melville 20, 25.

AKRON.—ASSEMBLY THEATRE (W. G. Robinson, manager): My Friend from India 9; fair house; co. good. Fabio Romani 17. Murray and Mack 22. Widow Bedott 25. Darkest America 29. ITEM: W. G. Robinson, formerly manager of the Academy of Music, which was burned a few months ago, has fitted up Assembly Theatre, and all attractions booked for the Academy can fill their engagements without fear of cancellation.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. S. Cowden, manager): Fast Mail 24.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Season opened 6-11 with the Baldwin-Melville co. in repertoire to crowded houses.

SANDUSKY.—MIRIAM'S OPERA HOUSE (Charles Baetz, manager): Holden's Comedy co. 16-19 in repertoire.

NEWARK.—MEMORIAL AUDITORIUM (Rosebraugh and Collins, managers): Veriscope 20, 21. Chicago Marine Band 24.

MASSILLON.—NEW ARMY (G. C. Haverstick, manager): Chicago Ladies' Military Band 14 to poor audience and gave only fair performance. Murray and Mack 20. Darkest America 27.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, manager): Ward and Vokes 16-18. Christopher, Jr. 23-25. HIGH STREET THEATRE (Albert Ovens, manager): In the Name of the Cross 9-11; co. fair; business light. A Paper City 13-15; co. not up to the average; business light. A Broadway Girl 16-18. The Heart of Chicago 20-22. The Gay Matinee Girl 23-25.

CANTON.—THE GRAND (M. C. Barber, manager): Season formally opened 10 with Never Again to good business. Walker Whiteside 23.

RAVENNA.—REED'S OPERA HOUSE (Severance and Pitkin, managers): The new management took possession 15 with excellent prospects. The Eldons, comedians, 20-25. Darkest America 30.

LIMA.—FAVORITE OPERA HOUSE (H. G. Hyde, manager): My Friend from India 10 to good house; audience pleased. The Baldwin-Melville co. 13-18. The opening bill, Bulls and Bears, was presented in masterly style to S. R. O. All the Comforts of Home to good house 14.

MARSHVILLE.—AUDITORIUM (M. G. Seipel, manager): James Young 20.

GREENVILLE.—GRAND OPERA HOUSE (Shetland and Dorman, managers): Ed F. Davis' Minstrels 6 to crowded house; performance unsatisfactory. A Message from Congress was produced here 7 and 8 for the first time on any stage, and its author, George Leaberry, was tendered an ovation. The Broadway Girl 21. Tornado 30. A Paper City Oct. 1. Side Tracked 4. ITEM: Professor Ashhart, of Franklin, is leader of orchestra here.

HAMILTON.—GLOVE OPERA HOUSE (Connor and Smith, managers): Will open Oct. 18 with vaudeville. CLYDEA.—OPERA HOUSE (W. H. Park, manager): Tommy Shamus 20-25. The Drummer Boy of Shiloh (local) 20-21.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Season opened with the Germans in Mr. Beane from Boston 9, pleasing a fair house. Hennessy Leroye in Other People's Money 13; performance excellent; co. good. Side Tracked 23. The interior of this house has been improved and now presents a very neat appearance. MANAGER OPERA HOUSE (Walsh and Rettig, managers): Tommy Shamus Comedy co. opened our season 13, presenting The Southern Home to S. R. O.; good performance, including some fine specialties.

PENNSYLVANIA.

HAZLETON.—GRAND OPERA HOUSE (J. J. Quirk, manager): The Captain of the Nonsuch 10 canceled. The Bents-Santley Variety co. attracted a fair house, but failed to make a favorable impression. Hi Henry's Minstrels drew a medium house and gave general satisfaction 13. Arthur Deming proved as much a favorite as ever. Katie Emmett in The Waits of New York found ready favor with a fair audience 15. Harry West in his German specialties seemed to give the audience just the kind of amusement they wanted. Sporting Crabs 23. Camerata Clemens Stock co. 27-Oct. 2. HENNESSY'S THEATRE (John Henssey, manager): Season opened with the Gonzales Opera co. presenting Said Pasha to small business 14. The work of Lizzie Gonzalez, Frank French, and James Donnelly was very clever, but the balance of the co. were not capable. Robert Downing 27. ITEM: Henssey's Theatre has been entirely repainted, redecorated, and remodeled. A new ceiling drop curtain has been placed in the Grand. The design is an up to date bicycle subject. One of the ladies of the Gonzales Opera co., who had joined without the consent of her parents, was taken to her home at Reading 14. F. H. Waite, manager of the Grand Opera House, Ashland, saw Said Pasha 14. He is assisting in the bookings of the Bents-Santley Variety co. Manager of the Bents-Santley Variety co. says that theatrical business has not been very flattering so far.

R. W. SHETTINGER.

YORK.—OPERA HOUSE (B. C. Potts, manager): A Broxy Time 3 to fair house; performance pleasing but not up to former years. Elroy Stock co. in repertoire 6-11 to good houses. Katie Emmett 13 to good business. Robert E. Graham 14, canceled. Robert Mantell 15. My Wife's Step-Husband 17. New York Day by Day 18.

PUNISCHTOWN.—MAHONING STREET OPERA HOUSE (John C. Pitt, manager): San Francisco Minstrels, booked for 11, failed to appear. The Golden Ball 21. The Captain of the Nonsuch 29.

WASHINGTON.—CITY OPERA HOUSE (George B. White and Co., managers): Julie Walters' Side Tracked 11 to good business; performance good.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): Creston Clarke 20. Home talent in The Mikado 30-Oct. 2.

SHENANDOAH.—THEATRE (F. J. Ferguson, manager): Hi Henry's Minstrels opened season 11 to good business. New York Day by Day 13; fair performance to small house.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Brown, manager): A Contented Woman 23.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Side Tracked 14. ASSEMBLY BUILDING (David Beaumont, manager): Creston Clarke in David Garrick 10; performance excellent; audience pleased.

OHIO CITY.—OPERA HOUSE (C. M. Loomis, manager): The Spooners in repertoire 20-25. Tim Murphy 29.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Waite Comedy co. closed a seven nights' engagement 11 to big business. Walker Whiteside 18. The Alderman 24. ITEM: Manager Burckhalter has changed the date for the Corbett-Fitzsimmons veriscope from 23 to later in the season.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Hi Henry's Minstrels opened on season 10 to good business; fair performance. Gonzales Opera co. presented Prince Pro Tem 15 to small business; performance not up to standard. The Sporting Crabs 24.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): House opened with Dolly, the hypnotist, 14-15 to good business; his work best ever seen here. ITEM: The opera house has been refitted and repainted; the stage room has been enlarged and fire escape added.

THIUSVILLE.—OPERA HOUSE (John Gahan, manager): Rook's Players opened 13 to S. R. O.; co. good. W. W. Downing's The Golden Ball 27. Paris Gaisty co. 28. McNulty's Visit 30.

SHAFKIN.—G. A. R. OPERA HOUSE (J. F. Oiler, manager): Season opened 10 with Hi Henry's Minstrels to packed house. The Captain of the Nonsuch, booked for 11, canceled. Gonzales Opera co. opened 12-13 with Charlie Griggs to capacity of house. Veriscope 20. ITEM: Professor L. W. Strich has been re-engaged as musical director.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Season opened 13-15 with Side Tracked; good performances to large houses. Manager Miller has made many improvements to both house and stage, and has a large number of first-class attractions booked for the season. ACADEMY OF MUSIC (John D. Mishler, manager): Kennedy

Players in repertoire 13-18. CARSONIA PARK PAVILION (Beeding and Trickett, managers): The Merry Nonsuch gave a good performance of The Kodak to fair business 13-18.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): The Real Widow Brown 15 to fair house; performance good. Captain of the Nonsuch 27. Creston Clarke 30. ITEM: The Golden Ball of Honolulu, booked for 18, did not appear.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersley, manager): New York Day by Day drew light business 11. E. E. Graham in Who's Your Friend, booked for 10, failed to appear. Cameron Clemens in repertoire 13-18 to good business; performances satisfactory.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): R. E. Graham 13 canceled. Robert Mantell in A Secret Warrant pleased fair audience 14; play good and co. strong. J. E. Toole in Killarney and the Rhine to light house 15. New York Day by Day to light house 17. My Wife's Step-Husband by a very good co. pleased light house 16. The Wedding Day 18. Brady's veriscope 21, 22. Sinbad 23. Creston Clarke 24. Madame Sans Gene 25.

KANE.—LYCEUM THEATRE (M. Reis, manager): Season opened with Charles Halford's The Pay Train to good business, giving satisfaction; specialties first class. La Mont Vaudeville 29.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): House will reopen 29 with Sinbad. Manager Harrison reports a number of first-class bookings.

ERIE.—PARK OPERA HOUSE (M. Reis, sole house and manager): Never Again 9 pleased a fair audience; John Daly Murphy, Walter Howe, and Nellie Madeline Davis were especially good. Walker Whiteside 18. Veriscope 30-32. At Gay Coney Island 23. For Fair Virginia 25.

TYRONE.—ACADEMY OF MUSIC (C. M. Waite, manager): Robert B. Mantell in A Secret Warrant 10; large and pleased audience.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): A Secret Warrant 11 to good business; Robert B. Mantell and Charlotte Behrens were most efficient. The initial performance of H. A. Du Souchet's new comedy, My Wife's Step-Husband, under the management of M. W. Hamley, drew a good house 14. The story is of a case of mistaken identity and the resulting complications, and is full of amusing situations. Walter E. Perkins, Robert Fischer, Robert McWade, Jr., Eva Vincent, and Mamie Ryan are prominent in the excellent co. There were many curtain calls, and the comedy was a decided success. Mr. and Mrs. Du Souchet and Mark Hanley attended the performance. Veriscope of Corbett-Fitzsimmons fight drew large audience 15-18. Katie Emmett and an excellent co. did good business in The Waits of New York 17. Hi Henry's Minstrels 21. Agnes Herndon 23.

NEADVILLE.—ACADEMY OF MUSIC (M. A. Hempstead, manager): Walker Whiteside 17.

WILKES-BARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Madeleine Lucette Ryley's new play, A Coat of Many Colors, was given its first production 9 before a crowded house by a superior co., and was received with great favor. Veriscope of Corbett-Fitzsimmons fight did a large business 10, 11.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Season opened 14 with New York Day by Day to a small house; audience well pleased with Miss Allyn's acting, but otherwise co. was weak. Hi Henry's Minstrels 15 to a crowded house; co. is not up to the standard of last year. Sporting Crabs 20. ITEM: At the Opera House a new ticket office has been placed on the side entrance.

RIDGWAY.—OPERA HOUSE (Grant and Hyde, owners; Samuel Murphy, manager): Life of Chambray 20. ITEM: Manager Murphy has a number of excellent bookings for the season, and the local press is loud in its praise of the efficiency of the new manager. Manager Warrington, of The Girl from Paris, pronounced the new Opera House the best adapted alike to the comfort of the spectators and the players of any house he has ever visited. He was greatly pleased with the dressing-rooms and the sub-stage arrangements.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): McFadden's Row of Flats to fair business 9. Robert Mantell in A Secret Warrant delighted a fashionable audience 10. Exhibition of the Corbett-Fitzsimmons fight to filled houses 13, 14. Rhea and Katie Emmett this week.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Gus Hill's McFadden's Row of Flats 10; good performance to large and pleased audience. The Sporting Crabs 19. New York Day by Day 22. J. E. Toole 23-25. San Francisco Minstrels 29.

McKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): The Vanderville Club opened its season here 11 and pleased a fair audience.

EAST STROUBSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Camp and Hopkins' Minstrels 13, 14 to good house; co. fair. ITEM: Camp and Hopkins' co. booked here for 13 played 14, having that date open. They have been playing to good houses, but poor management leaves them stranded here. Manager Camp having taken the proceeds of the fight.

CHESTER.—GRAND OPERA HOUSE (Thomas Harrison, manager): Thomas Van Osten's Comedy co. 20-25.

COLUMBIA.—OPERA HOUSE (James A. Crowther, manager): Rhode's Merry-makers 13-18 to good business. Repertoire: A Midnight Frolic, Finnigan's Fortune, The Doctor, The Golden Gulch, The Factory Girl, and Heart of Cuba.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Moe Reis, manager): Gus Hill's McFadden's Row of Flats 14 to a large and enthusiastic audience; co. and specialties good. ITEM: Veriscope 15, 18. Hopkins' Merry-makers 21, 22. VALLAUNT PARK: Moe-Reis Comedy co. 13-18 to good business and pleased audiences.

SCRANTON.—THE LYCEUM (Reis and Burgunder, managers): Tim Murphy in Old Innocence 9 to good business. Herbert Keiley and Effie Shannon in A Coat of Many Colors 10 to large business; audience delighted. Lillian Russell, Della Fox, and Jeff D. Angelo in The Wedding Day 13 to the large business. Creston Clarke 21. The Girl I Left Behind Me 9-11 to good business. The Strange Adventures of Miss Brown 13-15 to fair business.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, Jr., manager): Darkest America Oct. 18. Sporting Crabs 29.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Nishler, manager): Veriscope of Corbett-Fitzsimmons fight to fair business 6-11, giving satisfaction. Carraway's American Mahatmas and Burbridge's Pleasure Party opened 13 for a week, but the performance was so gross, with so many incidents bordering on indecency, that many people left the house disgusted. Resident Manager Shearer, because of the poor and vulgar character of the show, canceled the co.'s engagement. JOHNSTONE OPERA HOUSE (James G. Ellis, manager): Season will open with in Atlantic City. ITEM: Richard Obee, Sie Conditt, Little Morey, and James C. Mack have been engaged for Waite's Comedy co. (Western). James Murphy, H. J. Fisher, and John McLaughlin joined the Veriscope co. here 6.

NEW CASTLE.—OPERA HOUSE (M. Reis, manager): Payton Comedy co. opened for a week 13 to the capacity, presenting The Banker's Daughter in a very satisfactory manner; deserving of special mention are Kirke Brown and Florence Hamilton, and the songs of Philip Staats. Always on Time 21. Veriscope 24, 25. CASCADE PARK (New Castle Traction Co., managers): No attractions during past week. Professor Lewis Kerr, formerly band-master with Al G. Field's Minstrels, has charge of the band here, and his evening concerts receive much praise.

CURWENSVILLE.—ACADEMY OF MUSIC (A. P. Way, manager): The Real Widow Brown 18. Arnold Wolford in repertoire 30-Oct. 2.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): The Pay Train 10; light business. Corbett-Fitzsimmons veriscope 17, 18. Oppenheimer's Comedians 20-25.

ALLENTOWN.—ACADEMY OF MUSIC (W. E. Worman, manager): Bents-Santley co. (Western) 10; unsatisfactory performance to good business. Robert E. Mantell in his new play A Secret Warrant, delighted a large audience 13-15. My Wife's Step-Husband amused a fair-sized audience 15; good co. and well staged production.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Season opened 10 with New York Day by Day; performance good; business poor. The

Captain of the Nonsuch co., booked for 13, failed to appear.

POTTSVILLE.—ACADEMY OF MUSIC (A. S. Koenig, manager): R. E. Graham, booked for 11, disbanded in Hazleton. Katie Emmett 14 to fair house; good performance. Hi Henry's Minstrels 16, 17.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): Gonzales Opera co. will open house 20-22.

MANSFIELD.—OPERA HOUSE (Husted and Griggs, managers): Regular season opened 10 to good house with John J. Black's Big Heart co.; best satisfaction. Boston Ideals 20-25. ITEM: The house has been thoroughly renovated and electric lights will soon be added.

RHODE ISLAND.

WESTERVILLE.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Frank Jones in A Yankee Drummer 11 drew a large house but gave a rather tame performance. The Old Homestead 30. ITEM: The portrait of Marie D. Shotwell which appeared in last week's MIRROR was made from a photo by Stiles, of this city.

WOONSOCKET.—OPERA HOUSE (George C. Sweet, manager): Gus Hill's World of Novelties 11; fair performance. Joseph Green's repertoire co. opened for a week 13 with the Silver King to S. R. O. Manhattan Opera co. 20-23. Richards and Canfield 25. James O'Neill 29.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Alma Chester co. in Wife for Wife, At the Picket Line, and A Bowery Pearl 13 to good business; performance satisfactory. Dan Sully 30-32. Cotton King 23-25.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): A Yankee Drummer 14 to fair business. Charles E. Hianey's A Boy Wanted drew well 15 and kept the audience in hearty laughter. Katharine Rober 27-Oct. 2. ITEM: Priscilla, which was given at the Casino Theatre by local talent last summer, will be repeated shortly at the Opera House by special request.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Archie Boyd in Shore Acres 11; first-class performance to big house. A Yankee Drummer 14.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Devil's Auction 17. The Nancy Hanks 18.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Arnold Welles opened for a week 13, presenting Hand and Glove to S. R. O.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Season opened 13 with Al G. Field's Negro Minstrels to fair business; audience pleased. Goss Opera House (B. F. Crowl, manager): The Fontanna, who were to have opened season 13-18, canceled on account of the illness of Mrs. Fontanna.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Dong, manager): Al G. Field's Minstrels 20, 21. Hogan's Alley Oct. 4-6. AUDITORIUM (B. M. Stanback, manager): Season opened 8 with the Metropolitan Opera co. in The Black Hussar to good house; engagement a failure financially, and co. stranded here; a benefit will be given there 15. Richards and Pringle's Minstrels 13, 14. Charles T. Taylor's Vaudeville co. 20-25. LYCEUM THEATRE: This house, under the local management of Will J. Brinkley, will open season Oct. 1 with Bonnie Scotland. ITEM: T. J. Boyle, the well-known Nashville manager, was here 10 looking after the Lyceum's opening.

KNOXVILLE.—STAN'S THEATRE (Fritz Stanb, manager): Marie James and Frank Tannehill, Jr., with a good co., presented The Nancy Hanks 10; excellent business. Barry Beresford made a decided hit. 14-22 and Soaring the Wind underlined.

JACKSON.—PYTHIAN OPERA HOUSE (Werner and Turchfield, lessees and managers): Jeanette Mac Cinnahan, of New York, a Jackson girl, gave a pleasing Song Recital 9 to S. R. O. Richards and Pringle's Minstrels 10 to packed house; most pleasing minstrel entertainment ever given here. Peters and Green will open regular season 24. Manager Aaron Turchfield returned from New York 4.

NASHVILLE.—NEW MASONIC THEATRE (W. A. Sheets, business manager): Charles H. Yale's Devil's Auction opened house 8, 9. THE VESPER (T. J. Boyle, manager): Opening attraction will be On the Bowery 24, 25. GRAND OPERA HOUSE (T. J. Boyle, manager): The Georgia Minstrels opened here 6-8 to large houses. Woolford Stock co. 27-Oct. 2. ITEM: Manager Boyle has put in new carpets and draperies at the Vendome which greatly add to the comfort and appearance of the house. Large crowds continue to visit the Tennessee Centennial On Nashville Day 11 over 50,000 people paid admission. The attractions on Vanity Fair have more than doubled their business in the past few weeks.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): The Nancy Hanks 11 to good business; performance satisfactory. 14-22. Woodward Warren co. 20-25.

Bristol.—HARMELING OPERA HOUSE (Bunting and Mother, managers): The Nancy Hanks 9 to fair house; well appreciated. Clivette in The Man in Black Oct. 5.

COLUMBIA.—GRAND OPERA HOUSE (James Y. Helm, manager): Season opened 14 with Al G. Field's Minstrels to a full house that was liberal in its applause. ITEM: E. F. Hendley, of this place, has accepted a position as stage-manager with the Masonic Theatre, Nashville.

TEXAS.

HOUSTON.—SWEENEY AND COOK'S OPERA HOUSE (Henry Greenwall, lessee): Season opened 9-10 with Sidney R. Ellis' co., presenting Bonnie Scotland and Darkest Russia; good performances to large but top-heavy houses. On the Bowery 14. ITEM: The management of the house for this season is as follows: E. Bergman, manager; M. Koebig, treasurer; J. E. Bickly, stage-manager; Charles Lewis, leader of orchestra.

GREENVILLE.—KING OPERA HOUSE (J. O. Traggard, manager): Acme Comedy co. 6-11, presenting A Ranch King, No. 34, Cula, Monte Christo, Faust, and Nita's First to fair business; co. creditable.

TYLER.—GRAND OPERA HOUSE (J. M. Sharp, receiver): James D. Finch co. opened season 6-11; co. very weak and business slim.

BEAUFORT.—GOODRUE'S OPERA HOUSE (John B. Goodhue, manager): Sidney R. Ellis in Darkest Russia to good business 10; performance excellent. Humanity 27.

TEMPLE.—BIJOU OPERA HOUSE (T. J. Darling and Co., managers): Will open 14 with Darkest Russia. James D. Finch Comedy co. in repertoire 27-Oct. 2.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Season 18 will open 13 with James B. Mackie's Little Jack Horner.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Season will open 29 with The Heart of Chicago. An unusually strong line of attractions has been booked.

AUSTIN.—HARCOCK OPERA HOUSE (Rigby and Walker, managers): Season will open 13 with Bonnie Scotland. On the Bowery 16. ITEM: Charles McCarty, who was formerly treasurer at Millett's, will be local manager this season.

DALLAS.—OPERA HOUSE (George Arney, manager): Season will open 17 with Bonnie Scotland. Darkest Russia 15. On the Bowery 21. ITEM: House has been thoroughly renovated and presents almost a new appearance. George Arney will continue to look after Mr. Greenwall's interest.

UTAH.

SALT LAKE CITY.—LYCEUM THEATRE (Frank Mattson, manager): Faust Comedy co. 6-11 to good business; clever vaudeville show. ITEM: The new co. for the Grand Opera House, H. F. McGarvie, manager, is rehearsing 28.

VERMONT.

BRATTLEBORO.—AUDITORIUM: Benschaw and Ten Brock in Dodge's Trip to New York pleased a

large audience Aug. 31. Guy Brothers' Minstrels 7 to fair house. My Boys 15.

BELLOWS FALLS.—OPERA HOUSE: Madame Stella Brazzi in concert 21. ITEM: Madame Brazzi sings here and in Glens Falls, N. Y.; her only appearances in America prior to her return to Europe.

BURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager): The New Wing 10 to fair business; co. deserve a better play. O'Hooligan's Wedding 13; business better than the co. San Francisco Minstrels 23. Mora 27-Oct. 2.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Conn Hollow to fair audience gave satisfaction 14. A Divorce Case 21.

ST. JOHNSBURY.—HOWE OPERA HOUSE (C. M. Howe, manager): Lignante's Neapolitan Band 14, 15 gave excellent concerts to small business.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Sowing the Wind was given a hearty reception 10, 11. Despite the hot weather a large and pleased audience saw 14-22 Stuart as Queen Isabella, was clever and made up well. ITEM: Bancroft, the magician, booked for 15, canceled because of Mr. Bancroft's illness.

NORFOLK.—ACADEMY OF MUSIC (A. B. Dusenberry, manager): 14-22 to S. R. O. 15; performance excellent. E. E. Graham 21. Bertha Creighton 22. Lillian Lewis 24, 25. ITEM: Owing to the illness of Bancroft, the magician, his date for 14 was canceled.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Widow Goldstein 9; business fair; performance good. Bancroft 16.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): 14-22 18.

WASHINGTON.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Frank Readick co. 4, 5 in Monte Cristo and Brand of Cain; very good co.; business fair.

WEST VIRGINIA.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): House will open with Hennessy Leroye in Other People's Money 11. During the Fall 24. ITEM: W. D. Keister succeeds B. T. Davis as manager. He has thoroughly cleaned and renovated the theatre.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): Season opened 14 with Darkest America to a good house, considering the hot weather; performance good. Fitz and Webster's A Breezy Time 18.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (Nardo and Norton, managers): Darkest America to filled houses 7-9; good performance. A Breezy Time 17; good show to large audience. James Young 23.

WHEELING.—OPERA HOUSE (F. Reister, manager): In Atlantic City 21, 22. James Young 23. Tim Murphy Oct. 2. GRAND OPERA HOUSE (Charles A. Feinler, manager): Hogan's Alley 9-12 turned people away at every performance. Weber and Fields' Vaudeville Club 15 to fair business. A Paper City 23-25. Fast Mail 27-29.

WESTON.—CAMDEN OPERA HOUSE (S. A. Post, manager): A Breezy Time 22.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (Robert Kelly, manager): Carl Reideleberger, violinist, 9 to small audience. MASON'S OPERA HOUSE (E. F. Edwards, manager): Hogan's Alley 9-12 turned people away at every performance. Weber and Fields' Vaudeville Club 15 to fair business. A Paper City 23-25. Fast Mail 27-29.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Chimme Fadden 13; crowded house; excellent satisfaction. Marie Bell Opera co. 15. My Friend from India 20.

RACINE.—BELLE CITY OPERA HOUSE (Bernard Frocht, manager): Season formally opened 11 with My Friend from India; co. thoroughly competent and greeted by a large audience. St. Plunkard 18. Who is Who 20. Wood Jersey co. 27-Oct. 2.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Georgia Graduates 10 to full house; performance good. South Before the War 22. Gay Matinee Girl 15-17 canceled.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Charles A. Gardner in Karl the Peddler 11.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Charles A. Gardner in Karl the Peddler to S. R. O. 11; audience pleased.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

As You Like It—Fresh American Successes—
A New Melodrama—Notes.

(Special Correspondence of The Mirror.)

London, Sept. 4, 1897.

William Shakespeare has told us of the gentle rain from heaven. But, alas, it was not gentle rain which began to fall when Augustin Daly's company started their open-air performance of *As You Like It* at Shakespeare's birthplace on the banks of the Avon River and under the shadow of the Old Church—in which church it will be remembered, the bard is buried. Jupiter Pluvius artfully refrained from business, while we were on the special train, and throughout our homeward journey at Shakespeare's home (or rather, S.'s people's home), and indeed, right on till we were all cozily placed on the said "sward" and had begun to consider the play. Then, hey presto! off started Jupiter Pluvius at full pelt, and before you could say "Jack Robinson" (or for choice, "where's my umbrella?") the audience were well drenched. They all sat in their places, hoping that it would clear, but no clearing came, and anon there entered Touchstone, who, instead of proceeding with the author's text, warned us all to fly to the neighboring Memorial Theatre while there was yet time. We did, and a nice fight some of us had of it with the merrily excited mob of damp auditors, all armed with deadly umbrellas, with which they carried the playhouse by assault.

The greatest humor of this stampede were unconsciously contributed by the poor players, who were fain to struggle from their leafy dressing-rooms to seek shelter from the pitiless storm, during which time they were laden with installments of their street clothing, their stage costumes, their make-up boxes, and what not. It would have made even an Ibsenite laugh to see Rosalind Rehan in her court dress scurrying along crouched under the umbrella of Augustin Daly; to see Orlando Richman following up Adam Warnock, who, under stress of weather, was wonderfully nimble for his age; to see Touchstone Sidney Herbert, with a brown billycock stop of his cap and bells, conveying Colin Hornack, who had been substituted in the cast for Celia St. John, with her skirts huddled round her, while a medieval courtier in a top hat dragged chubby little Audrey I. Perry alone, and Jacques G. Clarke stalked gravely on, swathed in an overcoat several sizes too large for him. During these proceedings, which were endured with the greatest good humor, photographic flashes hovered around, like vultures on a battlefield, snapping at the comedians in their flight.

When we were packed in the theatre all went well, everybody being again delighted with Ad. Rehan's Rosalind, which was really better than ever. Richman's Orlando, though pleasing on the whole, was a trifle too sententious, and Guy Clarke's Jacques, though better than hitherto, was too slow. The best of the men were Sidney Herbert, who made a better Touchstone than did James Lewis, quaint as the latter could be, and John Craig as Oliver. His delivery of the text was more Shakespearean in its method than that of any of the maculine players. Miss Hornack as Celia was bright and engaging, but it was plain to all that this inseparable friend of Rosalind had been raised in America.

The performance was witnessed by a distinguished audience, including Mary Anderson, looking lovelier than ever; Lady Bloomfield, Lord and Lady Lifford, the Hon. Mr. and Mrs. Eric Barrington, the Countess of Guineborough, and a host of authors, journalists, Shakespearean commentators and high country families of Warwickshire, Worcestershire, and the surrounding districts. In short, it was, in spite of the rain, which continued incessantly till midnight, a most interesting and enjoyable affair. At 9 p.m. the press visitors came back to town under convoy of Daly's London manager, the esteemed John Farrington, while Daly and company steamed off at the same hour under the pilotage of Daly's new touring business manager, the blithe and business-like John Donald, en route for Newcastle-on-Tyne.

On the night previous to Daly's highly interesting show "beside the banks of Avon's River," I went up to see *As You Like It* played by George Alexander and company at the Irvington Grand, where he has just started his annual tour. I had seen G. A. and company play this several times, but this time he gave us another Rosalind—your clever little citizeness, Fay Davis—and of course I was anxious, especially as she had the two nights previously repeated her big success with *The Princess* and the Buttery, to see how she came through. Well, the bright and brainy little dame came through splendidly, albeit her Rosalind was now and again over and and too prone to ponder over past happiness. But take it altogether, Fay's Rosalind was full of beauties, and the vast audience applauded her again and again, giving her several recalls after each act. In fact, in all the many times I have seen our friend W. S.'s glorious woodland comedy, I have never found it go better nor has it ever moved me to greater enthusiasm. Another Belle Americaine who has made a strong hit in this company is your Julie Opp, who has scored as the handsome and fantastic Princess in the above-named play of Pinero's. By the bye, the Theatre—you must read its Letters to Dramatic Critics—publishes a splendid portrait of Julie in its new September number.

It is not easy (believe me) to improve upon Shakespeare's *Macbeth*, but the author of the new sketch produced at the Bedford Music Hall up in Camden Town has done so, in that his piece contains four *Weird Sisters* instead of three. This playlet is called *Cremation*, and the scene is located apparently in India. When the play opens we find a plump little Indian principal boy and his pale-faced sister being pursued by a native and princely villain. This pursuer has evidently studied the manners and customs of English heavy villains, for he uses the British "damn" and pines to secure certain "papers." These "papers," however, are not concerned with property, but contain evidence against the dusky villain's treasonable proceedings against the British Government, and the little principal boy has vowed to betray the villain to the Government, which has been so good to his nation. (Applause.) The villain violently attacks the boy with the "papers," but a bold British officer defends the lad, while the sister runs off with the treasonable documents. The villain, however, not knowing this, presently kidnaps the boy and has him taken to a wild-eyed keeper of the flames, who is short of victims for his sacred furnace. The flames he keeps leap forth ever and anon from the O. P. side as though hungering for their prey. The bold British officer dashes in to the rescue, but the Flame keeper drives a sickle shaped knife into him and has him and the boy trussed for roasting. The raving driveller, however, after ar-

ranging with the villain, who is unequal to the task of seeing the cooking, then delays the process in order that the aforesaid four "Weird Sisters" may come in and emit a sort of cremation chant. The officer now recovers, much to the delight of the Flame-keeper, who prefers to cremate his victims alive! He then gloatingly puts the boy on a sliding table to have him roasted, whereupon some one turns the bellows on, for the flames leap forth eagerly toward the lad, and, indeed, begin to envelop him, when the girl and a few assistants dash in and outrun the officer, who promptly puts a bullet or two into all villains concerned.

Your Mrs. Brown-Potter and our Kyrle Bellow were to have gone to the Shaftesbury, under the management of Williamson and Murgrove, of Australia, but W. and M. have just decided to play this pair at the closed Duke of York's, where they will, about the middle of the month, start with *Francillon*, the piece with the very naughty scene. The fair Cora looks well after her Antipodean touring. Meanwhile your new importation, *The Wizard of the Nile*, is still in rehearsal at the Shaftesbury, but the cast seems to change about a good deal. Last week our latest new suburban theatre, the Grand Fulham, was opened by Alexander Henderson. Wilson Barrett has successfully revived *The Sign of the Cross* at the Lyric, with himself as Marcus, and Maud Jeffries again a charming Mercia.

William Terriss has been very ill and has been out of the bill of Secret Service.

At Lowestoft, near R. Cruise's famous Yarmouth "Roads," a Chinese comic opera called *The Willow Pattern Plate*, the music by Edward Dean, the book by G. D. Day, secretary to Henry Arthur Jones, husband to Hall Caine's sister, and a clever playwright to boot, and Sidney Bowkett, a clever but erratic young author, at one time a member of Daly's company.

D'Oyley Carte has at length resolved to turn the harpy into a limited liability company. Meanwhile W. S. Gilbert, who has just finished a new play for Miss Fortescue, is said to be pining to write a pantomime for somebody this Christmas. The idea sounds Gilbertian, doesn't it?

It has just been decided to call the Adelphi's forthcoming new Waterloo play, in the Days of the Duke.

At the moment of writing America still seems to be dominating England's theatrical enterprises. For example, E. C. Hedmont, who is not unknown to you, starts to night a season of grand opera at Her Majesty's with Rip Van Winkle, a subject not utterly unknown on your side, from the days of good old Washington Irving downward. Likewise, I am under the impression that the Mary Scott Affleck whose new farce, *The Tarantula*, is to be produced to-night at the Haymarket in front of the revised comedy, *A Marriage of Convenience*, is not entirely unconnected with the claims of American descent.

Moreover, even as I started out to write you this letter there has just been produced at our Vaudeville, for copyright purposes, your Emy Williams' adaptation of Stanley Weyman's popular romance, entitled *The Man in Black*. This performance was more or less novel from the fact that not only were several excellent artists engaged, but the prices of admission were "as usual."

Two American plays are to be vouchsafed to us next week—namely, the long promised *Wizard of the Nile* at the Shaftesbury on Monday and *Miss Francis of Yale* at the Globe, which has just been taken by E. R. Norman, who has been running the piece in the country for a few weeks. On Thursday and Friday night we shall return, pro tem, to native-made plays—namely, the new *Waterloo* play, in the Days of the Duke, at the Adelphi, and *The Purser*, which will be brought from the provinces to the long closed Strand.

In our variety houses Americans are also plentiful, but as most of them are clever wags, of course, don't mind. Two fresh specimens have arrived this week at our Alhambra—namely, Vasco, a musical clown, who plays on twenty-five instruments, and Henry Lee, in his mimetic entertainment called *Great Men Past and Present*, in which he represents a few more European folk, such as the Pope and those three important Williams—Shakespeare, Gladstone, and the German Emperor. Vasco's performance is good, but not startlingly novel, and most of Lee's was given by him a year or so ago at the Palace, where also the chief comedians and dancers are all American, and, indeed, of the best stripe.

Secret Service finishes at the Adelphi to-night, and Haddon Chambers and Comyns Carr's drama, in the Days of the Duke, will be vigorously dress rehearsed once or twice daily between now and Thursday. There are no fewer than forty speaking parts in this piece, the chief examples being represented by the now convalescent William Terriss, by Jessie Millward, J. D. Beveridge, a favorite here for over a quarter of a century; Charles Cartwright, often an Adelphi villain; Harry Nicholls, the resident low comedian; and Marion Terry, the pathetic voiced sister of Ellen. Ellen, by the way, is still resting, and will continue so to do until Sept. 27, when she rejoins Irving and company at Birmingham to go a touring with *Madame Sans Gene*, *The Merchant of Venice*, etc. Meanwhile, Irving and company start a three-weeks' suburban tour at the New Borough Theatre, Stratford, on Monday, with *The Bells* and *A Story of Waterloo*.

Bernard Shaw's *Candida*, already described by me, has during the last three nights been modifying the good folks of Ealing, a western suburb. In the meantime the eccentric Shaw has been ruralizing. That he is not averse to what that inferior playwright, W. Shakespeare, calls "bold advertisement," is shown in the fact that he (Shaw) has just written to a certain London paper to ask if it is true that there has been any uprising in India. He does not know himself, he says, as he has been out of town. This reminds one of the old story of the two men who were returning home in the small hours after dining not wisely, but too well. "I beg your pardon," said one, careering along the gutter, to the other, who was holding on to a lamp post. "Will you kindly tell me whether that's the sun or the moon I see shining?" "I don't know, sir!" replied the other; "I'm a stranger in these parts!"

I regret to have to announce the death of Nelly Harris, sister of the late Sir Augustus Sedgwick, and wife of Manager Horace Sedgwick. Mrs. Sedgwick was a kindly and talented woman, and was a fine expert on all matters regarding stage costume, as the late Augustus and her husband well knew. She at one time ran the Novelty Theatre, and it was there that Sedgwick started acting; but he soon gave it up for management, in which line he displays more skill. We were sorry to hear of the death of Mrs. John Drew. Only a little while before the news arrived I was speaking to her son Sydney, who in addition to still scoring with *When Two Hearts Are Won* at the Tivoli, had, with his wife, just achieved a huge success at that vast music hall, the Paragon, in the "Mile End Road," which is very much down east, but which

always has the most shrewd and enthusiastic audience to be found.

The French version of *Secret Service*, which has been prepared by P. Decourcelle, author of *Les Deux Gosses*, otherwise *Two Little Vagabonds*, is due at the Paris Renaissance on Sept. 20.

Poor Hall Caine is still getting it warm for certain music hall and other scenes depicted in his newest novel, "The Christian." Experts, including Claude Loftus, have been denying the rumor to the effect that they "revised" the variety show scenes, which savor really of articles that were wont to appear twenty or thirty years ago. Also Alfred Moul, general manager of the Alhambra, has episcopally denounced Caine for having denounced Alhambra audiences and entertainments in a manner which would certainly lead one to think that he had never been there, but had only dreamed it. Caine has also been attacked by hospital and other authorities for leading readers to infer that no hospital nurse is, as the location runs, "Any better than she ought to be."

With the exception of a trivial curtain-raiser called *Norah* put on at the Grand on Monday in front of Under the Red Robe, and a new comic opera of some importance which we had to travel to Cheltenham, some one hundred and twenty miles, to see, the only novelties of the week have been two music hall sketches, and they were not too novel. One, produced at the Canterbury, bore the old name of *For England's Glory*, and was so strongly reminiscent of Tommy Atkins as to make you think the whole of the last act of that go-ahead and gunpowdery drama had strayed on the stage by accident. The other, put on at the South London, was called *The King's Highway*, and was but a one-act condensation of a four-act drama of the same name which is built around certain points of the life and adventures of highwayman Dick Turpin, as he appeared to that highwayman-worshiper, Harrison Ainsworth, in his blood-curdling story, entitled "Rockwood." The sketch was all right from an ad captivum standpoint, which is the chief thing to consider in music hall acting. The mare, "Whisper," which enacted the role of "Bonny Black Bess," and did not die at York, but survived with the also surviving Dick Turpin, proved herself a real artiste.

The aforesaid important comic opera is called *Kitty*, and is the work, librettically, of the well-known humorous versist, Walter Parke, and musically, of the equally well-known composer, Henry Parker, composer of that popular sacred lyric, *Jerusalem*. It is probably called *Kitty* because the real heroine is Augusta, a girl who disguises herself as a boy in order to track down a man she secretly loves, one Lionel, who is already betrothed to Kitty. When I tell you that Augusta is presently made to enlist as a soldier, is arrested as an escaped highwayman, and is made to go through a marriage ceremony with the feather-headed Kitty, and anon is driven to distraction before she can extract herself from each of these three predicaments without giving herself away, you will see that there is the basis of a very good imbrüglio. The piece works out well, and, unlike most comic operas, is really comic. The music contains some really quaint and charming numbers. *Kitty* will tour awhile under the direction of the well-known tourist, G. B. Phillips, before coming to London.

Another new comic opera, which appears to be both comic and operatic, and is about to come to town, is *Regina, R. A.*, written by Arthur Sturges, a literary apprentice, as it were, of the late Augustus Harris, and James M. Glover, a composer and stage-manager, who some time ago came to your city to produce *Jack in the Box*.

Next week we shall, indeed, be busy, for in addition to the new plays I named at starting, we must prepare to see our newest Hamlet, Forbes Robertson, at the Lyceum next Saturday. It has been settled that the now convalescent Mrs. Pat Campbell shall represent the fair Ophelia. Much interest will be manifested in these two impersonations. Also some interest attaches to the Polonius of "Handsome Jack" Barnes, English actor and importer of American plays. Robertson is going to restore the character of Polonius' servant, Reynaldo, who has not been seen on the stage within the memory of living man, methinks. It would not surprise me to see Robertson restore even the warlike Fortinbras. But the "restorer" must be careful or he may drive many critics and playgoers to read the piece as Shakespeare wrote it.

LONDON, Sept. 11, 1897.

Two more successful American invasions of theatrical London have to be recorded this week. The invaders this time were plays rather than players—namely, the long-promised comic opera, *The Wizard of the Nile*, and that newer work, *Miss Francis of Yale*. American natives of the most gilt edged kind abounded at each of the premiers at the Shaftesbury and the Globe respectively, and happily the said sons and daughters of Star Spangled Bannerland were able to witness a great success in each case, successes again warmly welcomed by our English natives.

The Wizard of the Nile was welcomed not only because Victor Herbert's music thereto is above the average heard in many musical plays of late, but also because its book, by Harry B. Smith, contains many amusing episodes and lines and several clever and quaint studies of character. True, ever and anon (especially toward the end), the piece showed a tendency to "flicker down to brainless pantomime," as Tennyson asserted the British drama would have done if it had not been for Macready—which was a tall order. But these defects in *The Wizard of the Nile* were far outweighed by the merits.

There is, of course, no need to tell you of the plot, because, as it has been presented to your playgoers for some two years past, they are doubtless familiar therewith. You will, however, probably want to know how the piece came out in the acting. Well, we were all charmed by the beauty and blitheness of that *Belle Americaine*, Adele Ritchie, whose looks are as attractive as her singing, and that is saying a great deal in each case. Whether the fair Adele can act as well as she sings and looks, remains to be seen, for the part of Cleopatra gives but little scope for acting ability. But, anyhow, she captured the entire audience by her sweet and cultured vocalization. Clara Thorpe as Abydos, apprentice to the renowned Kybock, was bright and alert, but at times shrunken on the nasal stop overmuch methought. Our J. J. Dallas, Charles Rock, and E. J. Dag-nall as the Wizard, King Ptolemy, and Weather Prophet Cheops respectively, worked loyally in the low-comedy cause, but candor compels me to say that, much as I have always regarded the abilities of these native comedians of ours, they on this occasion labored so hard as to occasionally nullify their undoubted humorous proclivities. These characters really required more of that quiet quaintness with which certain of your native comedians—such as your Mr. Nat Goodwin (whom I spotted and interviewed at this show) have made us familiar. One of our native players who scored was Amy Angarde (an esteemed member of an esteemed musical family), who was alike handsome, hilarious,

and harmonious as Ptolemy's Queen. Harrison Brockbank was the Ptarmigan, and considering that he took the part—and its difficult music—at somewhat short notice, he got through creditably.

Those present who may have possessed a sense of humor, as regards theatrical effect, had full scope for the exercise of that faculty when the curtain fell and the "calls" set in. In the first place, a mass of what our native reporters call "floral tributes" were with tremendous eagerness hurled over the footlights to dainty and delightful Adele Ritchie. These "floral tributes" included two flags made up of flowers—namely, the Star and Stripes (long may it wave!) and the Union Jack (long may it ditto). One of the players chivalrously essayed to plant these two revered flags in a perpendicular position at the fairy-like feet of the said Adele. But the American floral flag (perhaps feeling somewhat ashamed of this obvious theatricality) insisted upon falling flat upon the stage; while our British banner (perhaps because not unused to exhibitions of this sort) kept erect and unmoved. Whether or not the American floral flag finally went altogether wallow for very shame this deponent sayeth not, for the simple reason that he has no evidence to adduce, but whether or no, when the fascinating Adele presently reappeared before the curtain in response to enthusiastic calls, she was observed to be cuddling, with manifest affection, the Union Jack floral tribute, doubtless out of sheer consideration to our insular prejudices on behalf of what our modern melodramatists and their copyists—the music hall sketch and song writers—persistently, but veraciously, call the Dear Old Flag. By the way of finale to this notice, I may add that *The Wizard of the Nile* is (up to the time of writing) going so well that it promises to bring back prosperity to the long ill-fated Shaftesbury. Anyway, it is far superior in many respects to the previous production there—*The Yashmak*, which has this very week landed one of its backers into that popular resort for theatrical speculators, the Bankruptcy Court.

Lo, the night after the English debut of *The Wizard of the Nile* it became necessary to sample at the Globe (where that record breaker, Charles's Aunt, came from) the second American invader of the present week, namely, your Michael Morton's farcical comedy, entitled *Miss Francis of Yale*. This piece, as I some time ago notified you, had already been successfully tried in our English provinces, and when it reached this metropolis it was found that the reports of its merits had not, on the whole, been exaggerated. It is, indeed, a most amusing play, full of comical incidents (as you, of course, know) and none the less welcome to us Britons because it recalled, in several points, the aforesaid record breaker, Charles's Aunt.

In this case the English players did not make us wish for American interpreters, for really, apart from the word "Yale," it shapes almost as an English piece. As the young student who is regarded as a girl disguised as a man, our Weedon Grossmith (whom you have seen with the late Rosina Vokes) played with considerable quaintness and unction, and he was splendidly assisted by (among others) H. Reeves Smith (who for so many hundreds of nights at this theatre represented one of the chief characters in the aforesaid Charles's Aunt); also by the dainty May Palfrey, who is Mrs. Weedon Grossmith. The other characters, mostly of minor import, are also well sustained, and the result is certainly an artistic success and apparently a financial ditto. *Miss Francis of Yale* has its defects, but like the preceding night's American importation, *The Wizard of the Nile*, the merits are on the right side of the scale, whereof we, being ever ready to welcome merit, are glad.

Our other chief nighting this week was concerned with a production which, as your Mr. Dixey was wont to say in Adonia, is quite English, you know. This was the new Adelphi drama produced on Thursday night. It was the work of those old melodramatic hands, Haddon Chambers (ex-Australian boundary-rider) and Comyns Carr, ex-lessee of the Comedy. The play is entitled in the Days of the Duke, and deals with the exciting period of the Peninsular War, ending with the Battle of Waterloo, which the Prussians say they won, and as our late very Londonish *vers de societe* writer, Henry B. Leigh, wrote: "There breathes not a Prussian who doubts it." This play, although very, very English and patriotic in tone, betrayed ever and anon evidences of French extraction, especially as regarded the same time "fallen" wife of the soldier-father in the prologue and mother of the equally military hero in the play proper.

The said prologue, which is dated 1800 and is set in a beleaguered Indian fort, shows how the aforesaid gallant soldier-father and his equally gallant comrades are betrayed to the enemy by the chief villain, who not only craves a lakh of rupias for his pains, but also seeks to gain possession of the said soldier-father's wife, who has already been, for a time, the said chief villain's mistress, as they call it on the stage.

In order to prevent discovery the villain fatally shoots the sometime unsuspecting husband, and subsequently finds means (fifteen years later) to cause the soldier-father's heroic son to believe that the betrayal of the fort was the work of his (the hero's) father. For some time the said hero fights nobly against this accusation, and anon also fights a duel on this head with the villain's sometime villainous confederate, an Irish and Thackeray-like Barry Lyndonish adventurer. Also the said chief villain contrives to cast such disgrace upon the said heroic son that he is fain to cancel his betrothal contract with his beloved. Moreover, he (the C. V.) arranges to so disgrace the said soldier-hero that the great Duke of Wellington refuses pro tem. to take him with him to fight at Waterloo. Thanks, however, to the persistent loyalty of his sweetheart, the hero contrives to get sent to that famous battle, where he not only performs those prodigies of valor that we expect of him, but also he sees his malignant enemy struck down in the famous conflict and compelled to confess his misdeeds ere he (the villain) pays in his checks.

In the Days of the Duke is, despite its frequent vagueness, an interesting drama with many an effective acting scene, especially as to its tragic portions. The comedy relief started promisingly, but afterward fell away, and finally disappeared altogether comparatively early in the piece. Perhaps the chief defect as to construction is the prolonging of the piece after the chief villain has died on the field of Waterloo. The position and proceedings of the mother and her "oath" business seem to suggest a French origin for the play; but in other respects it is thoroughly English in tone and full of those stirring patriotic sentiments without which no Adelphi drama can be considered complete.

The acting was, on the whole, of fine quality. William Terriss scored heavily as the brave soldier-father and the soldier-son devoted to his father's memory. Jessie Millward was charming as the faithful heroine, and Marion Terry, who looked and acted more and more like sister Ellen, was most pathetic as the perished and previously erring mother. J. D. Beveridge gave

a very artistic rendering of the Irish scoundrel, who is eventually slain by the hero after a splendidly arranged sword duel. One of the best, if not the best, impersonations in the piece is the chief villain of Charles Cartwright, who acts throughout with a fine tragic intensity. So realistic was he that from time to time certain members of the audience roundly hissed him. The scenery and dresses are the most picturesque and most expensive the Gattia have yet given us, and the "production" of the play reflects the greatest credit on Fred G. Latham, who is also the Gattia's business manager.

All ardent Shakespeareans, including the undesignated, are anxiously looking out for Yorkie Robertson's Hamlet, which is due to-night at the Lyceum. The Lyceum's chief, Sir Henry, started a short suburban tour at the Borough, Stratford, this week to enormous business. The Strand reopens on Monday with The Pursuer, a new play written by a wealthy paper merchant who has taken the theatre. Charles Hawbreys reopens the Comedy on Wednesday with a new play written by Actor H. V. Emond, and entitled "A Summer's Afternoon." The new Drury Lane drama, White Heather, is due next Thursday. Late Fuller has just signed to go to the Empire.

GOSSIP OF PARIS.

The Deadhead Plague—Coquelin as a Manager—Precautions Against Fire—Notes.

(Special Correspondence of The Mirror.)

PARIS, Aug. 27.

Prosperity, the bright-eyed goddess, has not of late been favoring many of the theatres of Paris with her presence, and a controversy has arisen as to why the goddess has been so coy. That she has been so is accepted as a premise of the arguments. It is a well-known fact that hardly one of the theatres with the exception of the three which are subsidized has had an income over and above expenses for a long time, and this is true despite the fact that no people in the world are fonder of plays and theatre-going than are the Parisians. One investigator into the causes of the lack of paid patronage at the theatres says that it is all due to the indiscriminate distribution of free passes by the managers. Things have come to such a pass, according to this authority, that few persons in Paris ever think of paying for their tickets except wealthy Parisians who are too proud to accept favors from anybody, and the foreign visitors, particularly the English and Americans. All other classes in Paris have learned to feel that they have special rights in the matter of complimentary seats.

The managers themselves fully realize the evil, and with a view to mitigating it by concerted action formed some time ago an organization known as the Thousand Apologies Club, for the reason that the term a thousand apologies is invariably used in courteously refusing requests for seats. So many are these requests that a regular system of dealing with them has come into vogue at some of the theatres. At a certain hour in the afternoon a man appears in the window of a sort of free pass box-office to attend to the wants of the applicants, who are waiting in a long line. Their requests have been previously sent to the theatre in writing, and if regarded with favor the applicant gets his seats when he reaches the window. If his request is justified on no possible grounds he receives a slip upon which a negation and the term a thousand apologies appear. A story is told of one would-be deadhead, whose right to free admission was realized only by himself. Despite the fact that he was constantly refused the desired favor, he was persistent and regularly sent in his application. For some time it was returned marked a thousand apologies. Then the management reduced the number of apologies to seven hundred, then to five hundred, and, finally, to one hundred and fifty. This was the last straw—it was adding insult to injury, and the petitioner came no more.

But to return to a consideration of the evil of the free pass custom: It has been affirmed that it has not had its foundation in the absence of merit in the attractions, as might be assumed. It is said that only ignorant minds would give lack of artistic merit as the reason for lack of patronage. It is a fact, however, that the Paris public is quick to see the good in a theatrical performance, and will manifest its appreciation in a substantial way. The truth of the matter is that while the deadhead habit is a factor in the condition of no profit, a much greater factor is the scarcity of plays attractive and interesting to the general public. The managers of Paris admit as much. The French drama has become unhealthy. The striving for the original and unconventional has resulted in plays which are neither natural nor reasonable nor sane, and thus they do not appeal to the great majority of persons whose minds are normal and free from morbidness. These persons may, perhaps, be accused of lack of imagination and artistic feeling, but it is they who make up the bulk of theatregoers, and the managers are beginning to realize that they and their want must be given more consideration if the theatres are to be put on a paying basis.

The drowsy atmosphere of midsummer still holds the theatres in sleepy thralldom, although the rains of the last few days have somewhat increased the attendance. The revival of Lucia di Lammermoor by M. Coquelin at the Porte-St. Martin is being liberally patronized by music lovers who cannot afford to pay the high prices of admission to the Opera and the Opera Comique. An excellent rendition of Donizetti's magnificent work is being given. M. Coquelin deserves a vote of thanks for placing the enjoyment of the masterpieces of music within the reach of all. Financial reward is already his.

The police of Paris are taking no chances of another catastrophe by fire in a public place. The Prefect the other day forbade performances at the Porte-St. Martin and Ambigu, because the water had been temporarily cut off from the mains of the boulevard upon which these theatres are located. The cisterns within the houses were full, but the possibility that there might not be enough water in case of fire was considered a sufficient reason for the closing of the theatres upon that night. The Prefect has also informed the managers of theatres and music halls that they will not be allowed to reopen their places of amusement for the season until every requirement of the law is fully complied with.

The poet and playwright, Catulle Mendes, has been commissioned by Sarah Bernhardt to write a drama in verse, founded upon the Medea of Euripides, which she has promised to produce next season if it is finished in time.

One of the latest Summer vaudevilles is Tuel Coquin d'Amour, produced at the Folies Dramatiques. It is a French farce of the conventional type, and is highly entertaining, although somewhat vulgar. The amusement is derived from situations growing out of love which a comely cook has inspired in several masculine bosoms. The scene of the first act is a kitchen, and of the second the studio of an artist who is one of her suitors. All of the other smitten ones

drop into the studio to find the cook at inopportune times. Everybody is hiding behind the furniture, when an auctioneer comes in and removes it, and there are some interesting surprises and discoveries. One of the most ardent of the suitors is an old major, whose orderly is the prospective husband of the cook. The ardent pursuit of the old soldier, who is married, puts him at the mercy of his subordinate. At last he is discovered by his wife on a mid night excursion of questionable character, but everything is forgiven, and at the drop of the curtain the right persons fall into the proper arms.

L. A. H.

AUSTRALIAN TOPICS.

Productions of the Present and Plans for the Future—Personal Items.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., August 2.

Professor Bristol, who has joined forces with Professor Kennedy, has made a successful start with his "eque-curriculum" at the Sydney Criterion, where formerly comedy reigned supreme.

Elsie Adair is to have a complimentary benefit in Sydney, where she has become a great favorite. She will probably devote herself in future to comedy.

Maud Lita, a rising Australian singer, has signed a two years' engagement with Ada Delroy for a tour in the United Kingdom.

The Leslie Brothers are about to leave Australia for England.

Harry Richards is expected back in Sydney shortly. He states that he has secured all the best novelties available in the old country.

John Coleman and Alice Learmar are playing in The Gay Parisienne at Her Majesty's, Sydney.

The Flying Jordans are doing good business at the Melbourne Royal.

Professor Lincoln is in Sydney, after a lengthened tour in New Zealand.

Hudson's Surprise Party is at the Brisbane Gaiety.

Leoni Clark, the "cat king," has been seriously ill in New Zealand, but his business was successfully carried on by Mrs. Clark.

Variety business is good in Western Australia, especially in Perth, Fremantle, and Coolgardie. Ada Delroy is about to visit England with a company of Australian variety performers.

Harry Richards continues doing phenomenal business at the Sydney Tivoli and the Melbourne Opera House.

Marie Lloyd will visit Australia after completing her engagements in the States.

Among the engagements for Australia made by Harry Richards are, in addition to Marie Lloyd, Peggy Pryde, Lizzie Collins, Cora Caswell, the Sisters Keziah, Biondi, Albert Athos, etc.

The Melbourne Opera House is to be rebuilt without delay.

Macnab, a basso from the States, has been engaged for the Sydney Tivoli.

The original Kentucky Pickaninies are at the Sydney Tivoli.

The Lucifers are in New Zealand.

Tom Woodwell, Emily Lyndale, Allan and Hart, the Allisonas, and the Selbines are at the Melbourne Opera House.

Williamson and Musgrove's reorganized comic opera company opened with The Gay Parisienne at Her Majesty's, Sydney, the leading parts being sustained by E. Shand, John Coleman, George Larr, John Peachey, Agnes Willoughby, Juliet Wray, and Alice Learmar.

Maggie Moore has replaced Mrs. Quinn's Twins with The Pauper, at the Sydney Royal. Other American successes are to follow.

The Brough Comedy company is in New Zealand.

Henry Bracey's Opera company is at Newcastle, New South Wales.

Serious and comic opera, at popular prices, did not pay expenses at the Sydney Opera House.

Harry Paulson and Alma Stanley have done well in Melbourne and Sydney with A Night Out and My Friend from India.

Alfred Dampier is still touring the Australian country districts and will open in Sydney early in September.

It is stated that Williamson and Musgrove have secured the Australian rights of Secret Service.

Williamson and Musgrove have obtained an order prohibiting Emma Wagenheim from producing The Mikado, of which they hold the colonial rights.

The personal effects of the late Arthur Dacre and Amy Roselle were lately sold by auction in Sydney, producing about £400. They were worth six or seven times as much.

George Rignold is at the Adelaide Royal. He will return to Sydney before the close of the year.

Howard Vernon has replaced his comic opera company with one devoted to melodrama at the Melbourne, Queen's.

George Durrell is attempting La Tosca at Perth, Western Australia.

The Pollard Opera company is in New Zealand.

JOHN PLUMMER.

OPENING OF THE JEFFERSON.

The Jefferson, the magnificent new theatre in Portland, Maine, was formally opened on Sept. 14, with Francis Wilson in Half a King. The occasion was a gala one, all Portland being in attendance. Joseph Jefferson, after whom the house was named, delivered the dedicatory address, thanking the directors gracefully for the honor conferred upon him, and relating some most interesting reminiscences.

The theatre is under the management of Fay Brothers and Hoxford, and cost \$125,000, which was subscribed by citizens of Portland. It is built of steel, and is absolutely fireproof. The decorations of the auditorium are in the Louis XVI. style, the color being pale yellow. The drop-curtain represents Alma-Tadema's "Vintage Festival."

The stage is equipped with all modern appliances, and the dressing-rooms are complete in every respect. The seating capacity is 1,500. Colonel J. N. Wood, of Chicago, was the architect.

TREATS NOT WANTED THERE.

E. D. Shaw, in advance of In Old Madrid, sends The Mirror an account of an experience he had last week in an Iowa town. He called upon a local editor, of German extraction, who is also a justice, and gave him some press matter regarding the coming engagement of his company. The article was headed "A Theatrical Treat."

The editor solemnly handed back the copy, with the remark: "That will never do in this town. We are all total abstainers." But he accepted an article headed "In Old Madrid Coming," which appeared in his next issue "An Old Maid Coming."

Mr. Shaw used to pride himself on his chirography, but he has some doubts about it now.

RAVINGS OF A DYING COLLEGIAN.

Let me die between two brandies.
Put me in my little bed.
Tell the football team they're dandies.
Place a football under my head.
Sing from Wagner at my side.
Let 'em "glow" it while I "slide."
Have old Seldi scorch it forte
With a 'cordian-skirted pride.
Cinch my tennis racquets neatly
On my feet, so, if there's snow.
I can scale the gift stairs feathery.
Like an old hand Equinua.
Pipe and button-hook are Jennie's—
She's the maid that spins the broom:
Give her all the dust and pennies
Never dustpanned from my room.
Tell the actors down at Yale
Not to "shop" in such a rage:
"All are actors," says the fable.
But the worst are on the stage.
Have my "Lucian" bound in scarlet.
Mail to Cleo de Merode.
And my Venus scarf-pin, varlet:
She's the rat that caused this load.
Spied her at the stage-door—fainted—
Never felt the dart before:
Cleo's peaches—then she's painted:
All that's left of me is Jennie's—
I'm in love, old chap; that ends it;
So is Cleo—with a king.
Tie the "Lucian" write who sends it.
Seal it with this Tuscan ring.
"Can't find any string," you mutter.
"Use this necktie. Sealing was:
Chewing gum—only on that shutter—
Jennie's mixed with Cousin Jack's.
Now, old boys, its over—over:
One more absentee; one more trance.
I can die like any lover
That has seen sweet Cleo dance.

GEORGE LESOIN.

LETTERS TO THE EDITOR.

HE IS NOT KNOWN.

SAN FRANCISCO, Sept. 6, 1897.

To the Editor of The Dramatic Mirror:
SIR—I have received information from Portland, Oregon, that one Charles McKenna is now in that city representing himself to be a "member of the Alliance Societe Painters of America, and employed the last two years at the Alhambra Theatre in San Francisco." No such person is known in this city. Joseph Hoppens is now and has been for upwards of two years past the artist of that house. It would be well for managers to be put upon their guard.

Yours respectfully,
SIDNEY CHIDLEY,
Corresponding Secretary Alliance of Societe Painters.

WANTS TO FIND PIRATES.

NORWALK, CONN., Sept. 12, 1897.

To the Editor of The Dramatic Mirror:
SIR—I have information that a company styled The Columbian Comedy Company, under the management of C. Y. Parsons, is presenting my play, Only a Farmer's Daughter, under the false title of An Artist's Dream. They have no dates ahead, and I have not been able to locate them. I shall be glad if your correspondents will aid me in learning the whereabouts of this company.

Yours very truly,
C. R. GARDNER.

WHERE ARE THE PLAYS?

CHICAGO, September 14, 1897.

To the Editor of The Dramatic Mirror:
SIR—In your notice of the death of C. L. Graves occurs the statement that I had recently purchased a play of him. This is an error. My acquaintance with Mr. Graves, whom I esteemed most highly, began in San Francisco twenty-five years ago. He was a reticent man, who apparently had few intimates. I never heard him speak of a family or relatives. A few months ago he called on me and said that he had been devoting some years to writing and fixing up plays. He said he had a trunk full of manuscripts, among others a spectacular melodrama which he called The Golden Gate. He said that, being comparatively unknown, he could not secure bookings with managers or producers. He asked me to hear his play, and if I thought well of it, to use my influence to secure him a hearing. This I promised to do. He delayed making the appointment until the eve of my departure on my present tour. I wrote him to send me the MS. or await my return East, in a few weeks. His reply, written about a week before his death, said he would wait my return, as there was so much matter to be settled, and he wanted to read it to me, etc. His letters were always written on the letter heads of a show-printing house, and all letters were ordered sent there. In his last letter he spoke of having a room near that office. Upon reading of his death in the press dispatches I wrote to that firm, inquiring whether they had any personal knowledge of his circumstances, or whether he had family or relatives. Up to the present time that letter has not been answered.

Mr. Graves was a man of education and broad intelligence, and a superb stage director. I had never even seen his MS. of The Golden Gate. I write thus at length, hoping that in the event of there being relatives or persons with any direct claim, they may know that he left some where a large collection of manuscript plays upon which he placed great value.

MILTON NOBLES.

JULIA DEAN'S KINDRED.

HOME VILLA, NINETY-SIXTH STREET,
FORT HAMILTON, N. Y., Sept. 11, 1897.

To the Editor of The Dramatic Mirror:
SIR—The article headed "The Unmarked Grave of Julia Dean," which appeared in The Mirror issued on Saturday, September 4, and signed "Lover of the Stage," has attracted my very earnest attention.

Without intending to offend the writer of that beautiful account of Julia Dean I would, as a matter of information, correct a misstatement made therein. The article reads: "The lone cemetery official states that all of Julia Dean's kindred passed away years ago, and together are buried in the old Clove graveyard at Sunset, N. J." This is a mistake for I, myself, am Julia Dean's first cousin, her father, Edwin Dean, and my father, Seneca Dean, being only brothers in a strict Quaker family of six children—four boys and two girls—residing in Pleasant Valley, Dutchess County, New York, and related by intermarriage with the Thorns, of Thornsdale, and the Motts, of Mottsville.

Uncle Edwin married a lady in the theatrical profession and soon after took to "the boards" himself. By this wife he had two daughters, one of whom died at an early age, while the other, Julia, became a brilliant artist on the American stage. Julia and her father traveled together, and finally, after capturing the clite of Charleston, S. C., and taking that aristocratic city by storm, she married one of the bluest of its blue-blooded citizens, Dr. H. P. Hayne, a grandson of Robert Hayne, of Fort Moultrie fame.

You have read of that hastily constructed fort of palmetto logs and its courageous and successful defense against the British under the illustrious Hayne. It was into this family that Julia Dean married; but her husband was a degenerate son of an illustrious sire, and after the birth of two sons they separated. When last I heard—about five years ago—her sons were prominent men in the State of California, one of them being mantled with the ermine, and Dr. Hayne was officiating as attending physician at the Home for Insane in San Francisco.

Julia Dean's father married a second time, and after raising a small family died wealthy in St. Paul. I am informed that a portion of this family now resides in St. Louis.

My father had three children, two of whom are living: my brother, Harry Garfield Dean, of Cleveland, Ohio, and myself, Jessie Eunice Dean Soule. Another own cousin of Julia Dean's lives in Brewood, California. Robert G. Dean, the son of John Dean, a brother of Edwin and of Seneca Dean. My father is buried with my mother in Rock Creek Cemetery, Washington, D. C., which city was my home until my marriage.

Although Julia Dean died several years before I was born, I have always had a great desire to learn every detail of her professional life, but as yet I have never succeeded in securing a picture of her, and have seen only one likeness of my illustrious

cousin, which was as Juliet, bound in a large volume of Shakespeare.

Trusting you and the "Lover of the Stage" will accept my letter with the kindly spirit in which it is written.
I am, yours very truly,
(MRS.) JESSIE EUNICE DEAN SOULE.

AN UNMARKED GRAVE.

BROOKLYN, N. Y., Sept. 18, 1897.

To the Editor of The Dramatic Mirror:

SIR—I should like, through your columns, to call the attention of the theatrical profession in general, and the American Dramatists Club in particular, to a state of things which, in my humble opinion, should not exist. For several years I have been engaged in the preparation of biographical sketches, and my researches have led me to make frequent visits to Greenwood Cemetery—that beautiful city of lasting repose—in search of the graves of those about whom I have been writing. While doing this I have discovered the last resting places of many men and women whose dramatic genius was, in life, rewarded with a fame as great as the neglect and obscurity in which they now lie. The graves of many of those who once adorned the stage are in a shamefully neglected condition. Space would not permit me to go into a general description, but if I may be allowed to quote one particular instance, I do not know that I could cite a more representative case than that of Charles Gayler, the playwright. Not an actor himself, but the producer of mediums in which many an actor has appeared before the public, the condition of his grave is, in a measure, a stigma on the surviving friends and a blot upon the fair name of the theatrical profession.

When a humble digger of the soil has passed from earthly existence, sentiment willingly awards him the right of having his lonely grave marked by a simple stone that all may read that he once lived and died. How much stronger, then, are the reasons why the grave of talent should be marked by the last tribute that can be paid to one who has worked long and well to the honor of the profession he adorned, to the advantage of those who were profited by his genius, and to the instruction of the public he entertained?

Charles Gayler, the author of nearly one hundred plays, in every one of which a moral lesson was taught, is lying to-day in Greenwood Cemetery in an unmarked and neglected grave. He did not have the genius of a Shakespeare, but he was fortunate in the possession of talent of a high order, and put to practical use in the prolific production of a series of popular plays, for which a word of praise. His grave is very difficult to discover. Indeed, without search it is almost impossible to find it. It lies in Lot No. 1412, Section 12, the second tier east of Vernal Park, in a large plot of ground bounded by Primrose and Mahoning Streets. In the neighborhood is the De Nye lot, where Edward De Nye, the writer, and Mr. and Mrs. J. J. Prior are buried, and not far away are the graves of George Bellmore, the English actor, W. J. Florence, John Brougham, and Billy Birch. Nearly all of these have memorial stones raised above them, but the grave of rare old Charles Gayler has none.

It is a sad thing that this should be so. If there is no provision for such an exigency in the Actors' Fund, or the by-laws of the American Dramatists' Club, would it not be a good thing to have the matter brought up at a meeting and discussed? As it is, the grave of brilliant Charles Gayler, unvisited save by the birds that sing in the trees above him, is marked only by the hand of nature with a wealth of unkempt grass.

Very truly yours,
Wm. Sidney Hillier.

DEFECTS OF OUR COPYRIGHT SYSTEM.

NEW YORK, Sept. 14, 1897.

To the Editor of The Dramatic Mirror:

SIR—In view of the persistent, and thus far successful, efforts of THE MIRROR in improving the copyright law, it seems to me, as well as to others, that one important and exceedingly loose screw has been overlooked—namely, the indiscriminate issuing of certificates on the same titles.

In my career as a playwright I have received a number of communications from others administering me that I could not use the title for which I had received certificates from the Librarian at Washington, on account of their (the writers') priority in filing identical titles. In each case I have changed my title and notified the objectors.

I am now writing a rather pretentious play on the Klondike excitement. A month or two ago I applied for a copyright on the title Klondike, and it was so announced in the daily papers. A week had not elapsed before I was in receipt of a number of protests from other persons, stating that they had already received their certificates of copyright on the same title. I answered in each case, stating that I would change my title, which I did to On the Yukon. Imagine my surprise on receiving several letters warning me against using that title, as it had already been copyrighted by the writers. In consequence my play is without either of the sufferer names.

One can get no satisfaction from the Librarian, his excuse being that the law "gives him no discretion in the matter"; he is compelled to record all titles and issue certificates, no matter if they be the same or not. I can see nothing to this effect in the copyright law. Perhaps other writers will tell me that the Librarian is run ad libitum—that forty thousand individuals can get certificates on the same title providing each sends the two title pages and one dollar!

Now this strikes me as not only manifestly unfair but as absolute robbery. Whether the Government is the robber, or the Librarian, I am not in a position to say; but there is robbery somewhere.

What seems to me to be needed in the Librarian's Office is an information bureau, where one can apply for knowledge regarding the deposits of copyrights, when issued, to whom, etc. The only satisfaction, vouchsafed inquirers is the forwarding under the Librarian's signature of a pamphlet purporting to be the copyright law in English. It seems sent by clerks at the behest of the Librarian. The inquiry is seldom or never answered, leaving the seeker for information absolutely in the dark.

This special branch of the Government employs an infinity of clerks. Why not allot one or more to the exclusive task of furnishing information to the myriads who are continually seeking it? Instead of simply inclosing the irreproachable printed pamphlet it would cost the Government no more, and afford infinite satisfaction to many whose interests are involved in truthful answers, which never come, if my case is any criterion.

Another important matter in connection with copyrighting plays is, what becomes of the second copy that the law compels an applicant to deposit? It is hermetically sealed, where no human hand can ever get at it, or is it incriminated pro bono publico? Write the Librarian if and at what time such and such a play was copyrighted, and the information is seldom if ever forthcoming. But much will be volunteered concerning the method of copyrighting a play, accompanied by the unauthorized pamphlet.

It seems to me, as it does to every other dramatist with whom I have conversed, that one copy of a play is enough to be catalogued and archived in the Librarian's Office, in order to protect him and his work, and the question is, for what absurd purpose is the second copy used?

Excuse me for trespassing upon your columns to such an extent, but the two subjects seem worthy of THE MIRROR'S countenance and investigation.

HOWARD P. TAYLOR.

Johnston (Pa.) Opera House, is Johnston's best Theatre. Good time open. Terms reasonable.

OPEN TIME
At the New
EMPIRE THEATRE
HOLYOKE, MASS.

Sept. 24, 25, 26, 27, 28, Oct. 1, 2, 3, 4, 5, 6, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and later time open.

THE RAYS in "A HOT OLD TIME," played above house, Sept. 18, 19, is to PHOEBE NAL BURNHAM. Wire or write

ALF. T. WILTON, Lithographer, Worcester, Mass.

TELEGRAPHIC NEWS

CHICAGO.

Variable Weather—The Week's Amusements—Hall's Professional Gossip.

(Special to The Mirror.)

CHICAGO, Sept. 20.

Last Thursday afternoon one of those old-time cool waves of ours swooped down upon us and dispelled the awful heat, and the effort was apparent in front of the local box-offices at 7:45 the same evening. Since then it has been overcast weather at night, and the theatres have benefited accordingly. As my bewhiskered and genial friend, Hepburn Johns, of the *Chronicle*, aptly observes, the shore of the theatrical sea would have been strewn with many wrecks had not the estimable John Frost, Esq., arrived in time to boom business. Now we are all right.

Under the Red Robe, at Hooley's, is selling the seats of the "musicianers" every night now. It opened its third and last week to-night, and will no doubt turn 'em away until Secret Service follows next Monday, so many people having awaited a cessation of the heat before taking in the splendid performance. Under the Red Robe is not a good hot weather title—not as good as Under the Dome, where the populace attempted to sleep during the hot spell.

The Forty Club opens its season of dinners at the Wellington next Tuesday, when the club guests will be Otis Skinner, William Gillette, Andrew Mack, Leonard Grover, and other well-known professionals.

My friend "Karl" Gardner writes me as follows from Manistee, Mich.: "In Neenah, Wis., last week we were playing in one of those old-time rinks which has been converted into a theatre. It was a very hot night, and I sent a boy out to get me a pitcher of ice-water. He did not return until I was on the stage in the first act. The stage was small, and a pair of steps ran up the side of it from 'the front.' The boy walked down the centre aisle and up these steps, and said: 'Here's your ice-water, Mr. Gardner.' While I was telling him to go off the stage, in an undertone, a boy in the audience called out to the ice-water boy: 'Be you goin' with 'em, Bill?' he asked. And the ice-water boy turned, and replied: 'I don't know yet.'"

Jack and the Beanstalk is doing a wonderful business at the Columbia, filling the theatre at every performance. It is one of those shows which people like to see many times, on account of the tuneful music and pretty pictures.

"Punch" Wheeler, the railroad magnate, is preparing his annual book, which will soon be published. He has a great scheme. In the matter of advertisements for the book he will send out no solicitors—just put in the "ads," he says, and then see them afterward. Here is his latest:

"Whenever John Ringling goes to New York the Lake Shore Road sends Punch Wheeler with him, to make it a personally conducted tour, so Mr. Ringling is not required even to think. Last week on the New York Special No. 10, after John had taken a bath, been shaved by an artist at fifty miles per hour, and had his dinner served in his drawing-room, he tapped the bell for the train porter, and told him to send Mr. Wheeler to him at once.

"Punch," said John, 'have you got a shoe-maker on board one of the buttons just came off this passionate ox-blood shoe.'

"What do you think this train is, John, a traveling department store?"

"To satisfy the great circus impresario the conductor wired ahead to Toledo for a shoe-maker, who was on hand, and was carried as far as Cleveland to complete a half-minute job. The car porter said:

"Mr. Ringling, he's the most fastidious gentleman I ever saw on this road."

I sat through Fort Frayne at the Schiller one of those hot nights last week, and I must confess that I have not enjoyed a performance so much in a long time. The stock company is all right. There is but one discordant note. The dapper George Leslie is cast for one of those Jimmy Barrows' old Irish corporal parts. George deserves a better play. This is the fourth and last week of Fort Frayne. Next week the second new play, *Secrets of State*, will be put on. I understand that it is Washington Life, over which Charles Frohman and Miss Marbury had a row.

Andrew Mack scored a hit at McVicker's last night, following Thomas W. Keene's successful engagement of two weeks with Ramsey Morris' new play, *An Irish Gentleman*. Mr. Mack arrived here yesterday evening, and dropped into Charlie Clayton's resort with George Deyo, of his company. George saw one of these patent nickel-in-the-slot banjo machines in the place, and said he would serenade his star, who was displaying his patriotism by discussing an "Irish high ball." In the nickel went, and the machine began to play "God Save the Queen." I think Deyo got his two weeks' notice.

We will be reminded this week of Nat Goodwin, who telegraphed his physician, Doctor Fred G. Stanley, of his safe arrival from Europe last Saturday. The stock company at Hopkins' Theatre is presenting his play, *Turned Up*, this week.

Dave Lewis, of the Chicago, Washington and Baltimore Line, has sent me a great programme of Wade's Wonder Workers, at "the opary house." One paragraph is worth reproducing. It reads: "Our company is strictly a farmers company, conducted by farmers and hog-raisers. All our business will bear the closest inspection, which we court."

Primrose and West's Minstrels had a great big week at the Grand Opera House, where that local favorite, Otis Skinner, opened to-night his new romantic play, *Prince Rudolph*, founded on Robert Louis Stevenson's romances of Prince Otto. It is a strong play, and well presented by Mr. Skinner's excellent company.

Ole Olson is the bill this week over at the Lincoln Theatre, while Carter's new piece, *Under the Dome*, is at the Academy of Music, and *Our Step-Husband* is the card at the Bijou.

The Land of the Living was presented up at the Alhambra Theatre yesterday afternoon and evening before two big houses, and The Broadway Girl will follow.

Horace Vinton, Eda Clayton, and the new stock company are giving *The Wages of Sin* at the Lyceum this week.

Felix Morris has returned to the Chicago Opera House for a week, and is giving Cousin Joe with great success.

Duncan B. Harrison was in town Saturday. He says that Digby Bell and his four verisopie shows are all doing well since the cool weather set in.

Madame Modjeska is expected here next month to begin rehearsals at the Grand Opera House for her tour.

Manager George E. Harmon, of Central Music Hall, has just returned from New York, and has booked the best attractions in the lecture and concert field. Young Burton Holmes will

take Stoddard's place this year, and I believe he will make people forget the other lecturer.

The Great Northern is closed. There appears to be a hoodoo attaching to that house. I do not know who will be the next to try the venture. It is a beautiful house, and would do well if managed properly, which it never has been. Weather clear. Track fast.

"Biff" Hall.

BOSTON.

Return of The Bostonians—Van Biecn's New Play—Benton's News Bulletins.

(Special to The Mirror.)

BOSTON, Sept. 20.

Who says that the Boston season has not opened up in a lively manner? Here is every house but one in the city giving a change of bill to-night, and the different attractions are so varied that it has been hard for the first-nighter to select the one that he should honor.

Auguste Van Biecn, the "cellist-actor," made his first appearance in Boston to-night at the Park, also making his first city production of Clay M. Greene's new comedy, *A Wandering Minstrel*, which will be taken to New York immediately after its run here. This is the story of the new piece: Carl Schmitt, a German musician and master of the violin, comes to America with his sisters, Maria, Lispet, and Bertha. Stress of circumstances finds him at the beginning of the play the leader of a German street band, of which Carl Schmitt, another German musician, is a member. Schmitt has lived from childhood in France and has taken the name of Duplan. In the humble home of the Schmitts Phil Van Courtlandt, a struggling artist, is a welcome guest, and Lispet poses for the "Goddess of Gold," which is to be his masterpiece. Carl Schmitt, the 'cello player, has left in Germany his sweetheart Gretchen. Duplan is in love with Bertha, Van Courtlandt has offered his love to Lispet, while Toomy, another member of the street band, avows his affection for Maria, who is a widow. Other characters in the development of the story are: Mrs. Rowell, who poses as a patroness of art; Robert Duncan, who passes as the possessor of wealth; the Duke of Styx, a willing tool for Mrs. Rowell and Duncan, and Sharper, a lawyer.

Robert Duncan, who pretends a friendship for Van Courtlandt, brings Mrs. Rowell to the house of the Schmitts of Germany. Opportunely during the visit Sharper, the lawyer, appears, searching for Carl Schmitt, to whom a legacy of \$2,000,000 has been bequeathed by an uncle, Peter Schmitt, of Germany. Both Schmitt and Duplan had an Uncle Peter in Germany, but Sharper makes it appear that the 'cello player is the heir he seeks. Lispet, already weary of the poverty of her home, is flattered by the attentions of Duncan, while the Duke of Styx imposes his favors upon Bertha, much to Duplan's discomfort.

Carl Schmitt, the heir, is taken up at once by Mrs. Rowell, who proposes to place him in the social position his new found wealth will command, and plans so well that she soon has Carl infatuated with her, while Gretchen is forgotten. Duncan and the so-called Duke of Styx, following a prearranged plan with Mrs. Rowell, direct the investment of Carl's wealth in supposititious stock dealings and the furthering of a Dakota land irrigation scheme. Duplan, who, without cause, believes Bertha to be in love with the Duke, returns to Germany, and Phil receives his come from Lispet and disappears. At a reception in Carl's honor, arranged by Mrs. Rowell, the announcement of her engagement to the German musician and millionaire is made, and Duncan becomes Lispet's accepted suitor.

Two months elapse and find the chief characters the guests of Carl in his new home prepared for his prospective bride. Maria and Bertha, grown distrustful of Mrs. Rowell and her scheming friends, have sent for Gretchen. Mrs. Rowell, Duncan, and the Duke have a private meeting at this reception, and Mrs. Rowell declares that what remains of his fortune must be left to her. Carl overhears enough of this to awaken his slow suspicions. Meanwhile Duplan has returned from Germany, and Phil Van Courtlandt appears on the scene after a visit to Dakota. Duplan brings proof that he, as Carl Schmitt, is the rightful heir, while Phil confounds the Duke and Duncan by completely exposing their schemes. Carl Schmitt's eyes are opened, and Gretchen is brought on the scene in a touching picture of reconciliation. Bertha and Duplan find mutual love in explanations. Toomy is accepted by Maria, while the old love of Lispet and Phil is happily renewed. Duplan avows that the fortune shall remain in Carl's name, and the curtain falls to the music of the little German band, resplendent in new uniforms and with costly instruments.

The Bostonians have never kept away from the city of their birth a whole season before, and consequently there was a tremendously big house at the Boston to-night to witness the first production here of *The Serenade*, which was so well liked to-night that there should be no necessity for providing a successor during the present engagement. In the earlier days of The Bostonians all engagements were played at this house, and sentiment brought out hosts of old-timers to honor the opening of the engagement, which promises to be a record breaker.

Three cheers for Flo Irwin! She has made a big hit as a star at the Hollis to-night and The Widow Jones took a new lease of life, which should be good for at least two seasons more. Miss Irwin, in the part formerly played by her sister, May, gave a performance which was a revelation, and I was not surprised to see the contented look on John J. McNally's face when he observed how finely his work was going. It was a good performance all around, with Ada Lewis in her old part and E. S. Ables succeeding John C. Rice.

The Walking Delegate came back to the Tremont to-night for a stay of a single week before going on the road to see if the outsiders think as much of Boston genius as do the Bostonians. The house was crowded, for everybody wanted to compare the new company with the old. Oscar Girard and Christie MacDonald are all who remain of the former cast. Anna Lichter and William Schuster were favorites at the Castle Square, and the society friends of Edith Hardy, Frank Todd, Harold Going, and Grace Greenwood seem to want to make their professional journey a path of roses. A professional matinee will be given on Thursday.

Chauncey Givott is the first star of the season to play at the enlarged Columbia, and his engagement is to be the longest of any there this season. Why? Because Chauncey made the biggest sort of a hit there last year and broke all the records of the house, as he seems likely to do again. Sweet Inniscarra was the bill to-night and the house was crowded. I'll have more to say of the performance next week.

My Partner was the revival at the Castle Square to-night, and I am sure that in the good old days Louis Aldrich never gave a better performance of Joe Saunders than did J. H. Gil-

mour this evening. The stock company is covering itself with glory, and every revival gives new instances of the capital team work of the organization. Men and Women will be the next bill.

Eugenie Blair's last appearance in Boston was as Robert Downing's leading lady at the Grand Opera House some five years ago. To-night she returned to that same house as a star—the first one, by the way, to grace Manager Magee's successful administration. East Lynne was the opening bill of the engagement, but the version was considerably different from that to which Bostonians had been accustomed. At the Museum Miss Blair made an instantaneous hit, and will have a good week. Before she leaves she will draw tears as the heroine of Camille, Jane Eyre, and The New Magdalen. Wang is to follow.

Al. S. Lipman used to be a big favorite when he was a member of the stock company at the Museum. Matinee girls went devotedly to see him, and now to-night these same girls were taken by their husbands to see him open at the Bowdoin Square. The Indian was the bill, and in it he played a dual role with excellent effect. One Round of Pleasure began the third week of its successful engagement at the Museum.

Milton and Dollie Nobles are the dramatic stars at Keith's this week.

Katherine Rober concludes her engagement at the Grand with *A Heroine in Rags*.

Tony Cummings is out of the cast at the Castle Square this week, and he has gone to New York to arrange for additions to the repertoire.

Wallace Campbell, last year's leading man at the Grand Opera House, has been engaged for the production of *The Cuban Spy* at the Grand. Although Fanny Davenport does not make her production of her new drama here until Oct. 18, she began rehearsals at the Boston to-day. The leading members of the company are Melbourne McDowell, Henry Jewett, Charles Barron, James Colville, Albert Gran, Louis Hendricks, Albert Lang, Frank Tannehill, Charles Stokes, Ellis Byss, Fred Harris, Cunningham Dean, Harry Serviss, David Jessup, Marie D. Shotwell, Mrs. W. G. Jones, Mrs. E. C. Jewett, and Miss Sherwood.

Mrs. E. G. Sutherland has resumed her Sunday critiques in the *Journal*, having returned to Boston from her Summer in Nantucket, and in Chicago, where she went to see the production of her play, *Fort Frayne*. Herman Mickerson is making splendid success as dramatic editor of the paper.

Margaret McNulty has been engaged to travel with Fanny Davenport's company as harp soloist with the orchestra. She is the daughter of the late Dr. Frederick J. McNulty, of Worcester.

John L. Sullivan seems to be in earnest in his desire to run for Mayor, although he does not expect to win. He felt aggrieved when Mayor Quincy refused to shake hands with him at the Faneuil Hall reception to young Ten Eyck, and now he proposes to get even with what he calls "that frozen icicle." He says: "He refused to shake hands with me, and it will cost him many votes. Why, I have been in the company of Princes, Queens, Dukes, and other royal personages, and with Governors, and with other Mayors, and without any epotism on my part, I believe I conducted myself to their entire satisfaction. And I do not talk about shaking hands with His Royal Highness and the other big fellows to show that I am big feeling. I am not, for I would rather have the friendship of the plain people any day than that of all the honorables in the world."

P. B. Comeau, of the Music Hall, was the originator of the scheme of having the letter carriers wear stripes on their sleeves to indicate length of service. The idea is going to be adopted in Boston.

Arthur F. Clark was in Boston during the past week.

Marie Celeste and Ida Brooks are delightfully located at the Langham for their extended engagement in Boston.

I hate to contradict Richard Carle, but I must say that if he had heard both "Mr. Pat O'Toole" and "Don't Get Gay with Shay" from the front he would see that the similarity was more than marked. In each song principals and chorus were disreputable plug hats and executed precisely the same windmill movement in time to music.

Arthur Etherington, who is here with The Walking Delegate, says that his sister, Marie Tempest, has planned to come back to America next season at the head of an opera company.

Arthur Braham, the brother of Lillian Russell's first husband, is now in Boston as violinist at the Church Army headquarters on Washington Street, where free suppers are given to the poor every night. He has given up his musical career and now leads the music at the mission rooms.

Patrons of the Grand Opera House have become familiar with an interesting face. It belongs to an elderly woman, who invariably arrives in a wheel chair which is kept in the corridor until the patrons are seated. Then the side door is opened and the chair and its occupant is wheeled half way down the aisle and propped against a post. From an excellent point of vantage the invalid and her companion, a man of her own age, seem to thoroughly enjoy the performance. These two are regular patrons of the theatre, and yet their names are unknown, the delicacy of the theatre proprietor and employees standing as a bar to curiosity.

A particularly pathetic case came up in court last week when Maud Vedder, the little daughter of Harry Vedder, known to the stage as Harry Emmett, was taken from her father's control and given to the charge of the State Board of Health, Lunacy, and Charity. The father has been in the habit of taking his little daughter to her rooms with him. He stole a cloak and pawned it, and was sent to the island, leaving the poor child deserted and without friends. The Society for the Prevention of Cruelty to Children took up her case, and she has now been given a comfortable, happy home.

It is not certain that the Cadets will have a Barnet piece for their next production, which will be at the Tremont in February. He is so busy with his professional demands that he may not be able to give the Cadets the first option of what he has in hand. He has been in Boston during the past week consulting with the committee, and has outlined his plans somewhat. Several imitations of Mr. Barnet have arisen, and I understand that a number of really bright extravaganzas have been submitted to the committee by other authors, and it is quite possible that one of these may be taken after all. At any rate, the music will not be furnished by any one composer. On the other hand, several single compositions have already been accepted, and the final result will be a catchy musical salad with some twenty-five numbers representing possibly ten composers. This is a decided change over the method of the past seasons, but will probably be an improvement. During the past Summer the Cadets formed a guarantee fund of more than \$7,000, which will make the coming theatricals easier to arrange.

JAY NEWTON.

BALTIMORE.

Maud Adams at the Academy—Willie Collier at Ford's—Other Houses.

(Special to The Mirror.)

BALTIMORE, Sept. 20.

Maud Adams in J. M. Barrie's *Little Minister* was greeted this evening at the Academy of Music by the first representative audience of the season. The many friends she had made during her four years with John Drew, and who had grown to admire her work, turned out in force to welcome her. In *The Little Minister* Miss Adams repeats her past successes. She is splendidly supported, and the performance is delightful and thoroughly artistic. Next week Thomas Q. Seabrooke in *Papa Gou Gou*.

At Ford's Grand Opera House Willie Collier amused and thoroughly entertained a large audience as Benjamin Fitzhugh in *H. A. Du Souchet's* successful comedy, *The Man from Mexico*. Willie Collier is always funny, and as the unfortunate Fitzhugh he is just as laugh-provoking as ever. The company is entirely satisfactory, and includes Louise Allen, Maclyn Arbuckle, Charles Mason, Dan Mason, Violet Rand, Carrie Elberta, Katherine Mulkina, George W. Parsons, P. H. Ryley, M. L. Heckert, Frank H. Crane, and Henry Parker. Robert Mantell will follow in *The Secret Warrant*.

At the Holliday Street Theatre Davis and Keogh present a highly sensational drama entitled *Fallen Among Thieves*, the thrilling scene of which is a dive by a young woman from the dome of the stage into a tank of water to effect a daring rescue. It crowded the house, and will probably continue to do so until it gives place next Monday to *Patent Applied For*.

The stock company at the Lyceum Theatre will give their initial performance next Monday. Nancy and Co. is the play selected, and from present indications a very even and successful presentation will result. Jenny Kenmark, who has been engaged as leading woman, is well and favorably known. William Harcourt will play leading parts and John Flood heavies. Butler Davenport is the juvenile and John Craven the comedian. That capital actor, Scott Cooper, will look after character business. Among the others in the company are Beth Franklin, Leonora Bradley, James J. Skelly, and Jessie Matthews. Manager John W. Albright, Jr., will present the comedies in first-class style, with entirely new scenery and appointments.

W. H. Pennoyer, the popular treasurer of the Academy of Music, has returned from his trip abroad greatly benefited in health after a delightful Summer in England.

Eddie Girard gave a great performance in *The Geeser* last week. He is one of the funniest Chinamen ever seen here.

HAROLD RUTLEDGE.

PHILADELPHIA.

Good Business—The Girl from Paris—Stuart Robson—Papa Gou-Gou—Other Bills.

(Special to The Mirror.)

PHILADELPHIA, Sept. 20.

The week opens with good prospects, agreeable weather, and attractive programmes at nineteen theatres, ten of which are devoted to legitimate, eight to vaudeville, and one to minstrelsy. The Academy of Music will be devoted to grand opera, with *Damrosch* and other first-class attractions, which completes the list for season 1897-98.

Kellar, the entertaining and mystifying magician, is in his second and last week at the Broad Street Theatre to excellent patronage, assisted by Mrs. Kellar in her psychological presentations; the entire programme being new and deserving of high praise. *A Black Sheep*, with Otis Harlan, comes Sept. 27. Under the Red Robe Oct. 11.

The original *Girl from Paris* arrived this evening at the Chestnut Street Theatre, meeting with a brilliant reception. There has been a return in prices to \$1.50 for orchestra seats for balance of season. One Round of Pleasure will follow *The Girl from Paris*.

Stuart Robson, with the Jackins, at the Chestnut Street Opera House, was received with much favor, and for his second and last week presents a particularly handsome scenic and costume revival of *The Henrietta*, with Mrs. Stuart Robson in her famous portrayal of the Widow Odyka. For week of Sept. 27 *The Wedding Day*, with Lillian Russell, Della Fox, etc. The Bostonians Oct. 11. Nat Goodwin Oct. 23, each two weeks.

Papa Gou-Gou, with Seabrooke and his opera company, are in their second and last week at the Walnut Street Theatre, and the new venture has made a hit; it will prove one of the musical successes of the season, for it has catchy music, funny situations, gems of scenic art, and a pretty chorus. *The Whirl of the Town* opens here Sept. 27.

Robert Downing holds the week at the Park Theatre, opening in David LaRoque, with Othello, Ingomar, and *The Gladiator* for balance of the week. Adelaide Fitz Allen is the leading woman. For week of Sept. 27 *My Wife's Step-Husband*, with Walter E. Perkins and company, under management of Mart W. Hanley. *A Puritan Romance*, with Isabelle Evenson and Estelle Clayton, Oct. 4.

Castle Square Opera Company in a magnificent spectacular production of *The Black Hussar* is the attraction for week at the Grand Opera House. Arthur Wooley, William Wolf, Edith Mason, Thomas H. Perse, Bessie Fairbairn, William G. Stewart, and Harry Morton are excellent in their respective parts. Business is large. For coming week *Bigolette* will be presented with Signor Del Puente added to the cast, and with Lizzie Macanichol, Richard Karl, and the great singing chorus.

Bob Sheppard, the old-time minstrel, is lying seriously ill at the Philadelphia Hospital with a complication of diseases. He is seventy-four years old, and made his first appearance in this city in 1832. He was the original Old Bob Ridley.

The Girard Avenue Theatre, with a first-class stock company, is doing well. The play this week is *A Nutmeg Match*, with Amy Lee as Cinders, Edwin Middleton, Emma Madden, Valerie Bergere, Mary R. Hanson, Frank B. Hatch, Robert G. Wilson, W. C. Carr, Sheldon Lewis, Wilson Hummel, Frank Dumier, George W. Barber, and Max von Mitzel in the cast. The play is perfectly mounted and is thoroughly appreciated by our best theatregoers. For week of Sept. 27 *Ma'mozelle*.

Jim the Penman at Forepaugh's Theatre, with Edwin Holt in the title-role and Carrie Radcliffe as Nina, aided by a sterling company, is attracting good houses. Davy Crockett for coming week.

The People's Theatre has an exciting attraction this week in *The Electrician*, with a wealth of striking situations and scenic effects. Next week *A Contented Woman*, with Belle Archer in the leading role.

The Last Stroke, a Cuban play, with original scenery and costumes, under management of Jacob Litt, is at the National Theatre for the week, with a good cast headed by Frederick

DeBelleville, Otis Turner, Gardner Crane, Helen Lowell, and Susie Willis. The opening to-night is good. The Great Train Robbery comes Sept. 27. Signed Oct. 4.

Dunroch, with his New York Symphony Orchestra, which has been giving first-class free concerts at Willow Grove all Summer, closed the season there Sept. 19.

Manager Samuel F. Nixon, of the theatrical syndicate, is still in Europe, looking after business interests, but is expected at his home, in this city, middle of October.

Dumont's Minstrels, at their Eleventh Street Opera House, have a new society satire, Married Above Her, or Gladwolver's Bride. Harry C. Shunk has been added to the company, and received a hearty welcome.

Lillian Burkhart, the dainty and popular actress, is creating laughter and applause this week at the Bijou Theatre, in her original creation in the new sketch, To-Morrow at Twelve, supported by Franklin Hill.

Barnum and Bailey Show will be here Oct. 4 for one week.

The Carleton Opera company is in its third and last week but one at Woodside Park, giving a first-class performance of The Mascot, with W. T. Carleton as Pippo, Villa Knox as Bettina, and Charles H. Drew as Lorenzo, aided by a good chorus and excellent scenery. Admission is free to all but reserved seats, which are sold at 10 and 25 cents. The opera is rendered artistically and are worthy of higher prices. Captain Paul Boyton's Water Circus also continues one of the features of Woodside Park, which is the rival of Willow Grove for Summer patronage. S. Farnsworth.

WASHINGTON.

The New Isle of Champagne—Success of The Tarrytown Widow—At Piny Ridge—Gossip. (Special to The Mirror.)

WASHINGTON, Sept. 20.

The Isle of Champagne opened its traveling tour to-night at Albion's Lafayette Square and at once renewed its former great success with an audience that completely filled the house. The production is virtually a new one, the scenery, costumes, and accessories being specially prepared, and their beauty and general magnificence greatly pleased. The presentation enlisted the services of a very large company of decided merit, including a numerous and well-drilled ballet. Richard Golden, the comedian, too rarely seen here, made an unctuous and thoroughly mirth-provoking King Pomery Sec, and scored a clean, legitimate triumph. Katherine Germaine achieved a complete success in the prima donna part of Precilla, her superior vocalism, handsome stage presence, and charming enacting winning great applause. Blanche Chapman as Abigail Peck was graceful and vivacious, and received a warm welcome from home friends. Other roles, in the hands of Frederick Knights, J. W. Kingsley, Tute Ducrow, Joseph F. Sparks, John Mayon, Lillian Burnham, and Estelle Morton, met with careful attention. The Geeser, with Donnelly and Girard, follows.

The regular season of the National Theatre commenced to-night with Joseph Hart in The Tarrytown Widow, which comedy quickly established itself in favor with the large audience present. The comedian, in the role of Benjamin Bascomb, never appeared to better advantage. An all round clever company, comprising Carrie De Mar, Eva Taylor, Ida Vernon, Joseph Crowell, George W. Howard, Charles Lothian, Robert Paton Gibbs, Ben Dillon, and Clarence Ball, made many bright hits. A new drop-curtain, from the brush of Gates and Morrang, was displayed to-night. The subject, Shakespeare's A Midsummer Night's Dream, is admirably treated, and the work throughout is a highly artistic specimen of the scene painter's art. Stuart Robson in repertoire comes next.

Elmer E. Vance's latest play, Patent Applied For, attracted a very fine audience to the Grand Opera House. The production, with its scenic and mechanical surprises, made a strong impression. The cast, headed by Beatrice, is a strong and capable one. Fallen Among Thieves will follow.

The Chimes of Normandy was the midweek change of the Castle Square Opera company at the Columbia Theatre, when the popular opera was given a perfect presentation. William Woolf's Gaspard is one of the strongest dramatic and singing impersonations of the part seen here. W. H. Conley, a bright Washington comedian, made a hit as the notary. Saturday matinee and night N. Du Shane-Croward, a local vocal director of prominence, made a highly successful appearance as the Marquis. To-night's bill is Maritana, which is strongly given with new and special scenery, and marks the appearance with the company of Lizzie Macnicol and Raymond Hitchcock. Olivette the last half of the week. The Fencing Master is in preparation.

At Piny Ridge, with the author, David Higgins, as Jack Rose, opened to a good attendance at the Academy of Music, and was well received. Louise Rial makes a conspicuous success as Dagmar, and a strong company, including Georgia Waldron, Helen Bell, Olive Marsh Davis, Sarah Cameron, Marie Pearsall Kinzie, Frederick Julian, Van Kinzie, Edwin Holland, R. J. Murphy, and Richard Nesmith, portray the other roles. Eugenie Blair follows for two weeks.

The Bijou Family Theatre opened its season to-night with a good audience in attendance. Burlesque, opera, and vaudeville will be the policy of the house. The Chimes of Normandy is the opening burlesque. The vaudeville includes Alf Grant, Rosalie, Brandon and Regene, O'Connell and Mack, Josephine Arthur, Clara Cole and Lillian Curtis, and Gilmore and Boshell. The prices will be 10, 20, and 30 cents, with daily matinees.

Rice and Barton's Big Gaiety company is Manager Kernan's attraction at the Lyceum Theatre. They present two good burlesques and a strong olio to a good house. May Howard's company is the next engagement.

The comfort and welfare of the companies playing the New National Theatre has been looked after thoroughly by Manager W. H. Rapley, who has paid particular attention to the dressing-rooms, all of which are now newly carpeted, neatly papered, and otherwise decorated, which will be appreciated by the profession.

Willard Holcomb, the dramatic editor of the Post, has returned from his annual vacation to New York. His play, A Gentleman Vagabond, has found favor with several managers, and the probabilities are that it will receive a production this season. In the event of its not being produced Mr. Holcomb will present it to the public in the form of a novel. The story, covering as it does incidents in the life of Beau Hickman, a character celebrated in Washington a half a century ago, will make very attractive reading.

George F. Kingsbury is the resident manager of the Castle Square Opera company during their stay at the Columbia Theatre, and is clearly an excellent selection for the position.

A bust of William H. Crane now adorns the ladies' reception room of the New National Theatre.

Elmer E. Vance's horseless carriage awakened

considerable interest on the streets to-day and proved a great advertisement.

JOHN T. WARDE.

ST. LOUIS.

La Perichole This Week's Opera—Keene at the Olympic—The New Columbia—Notes. (Special to The Mirror.)

St. Louis, Sept. 20.

After twenty-two days and nights of intense heat, with the thermometer in the nineties, a cool wave struck the city Thursday, much to the delight of the various managers, who have been having light audiences. The attendance immediately increased.

Last night the Fourteenth Street Theatre Opera company produced La Perichole, which has not been seen here for several years. Laura Moore and Myra Morella will alternate during the week in the title-role, and Milton Aborn play the comedy part. The opera was well put on, handsomely costumed, and cordially received.

The Imperial Stock company presented Frou Frou yesterday. The Opera company gave the second act of Boccaccio. Both the dramatic and operatic productions were well received, as was the turn of Bobby Gaylor, who is the vaudevillian this week.

Thomas W. Keene opened a week's engagement at the Olympic Theatre last night, giving Richard III. Louis XI., Richelieu, Virginia, Othello, Hamlet, Julius Caesar, and The Merchant of Venice will be given during the week.

Inocog was splendidly given by the Hopkins Grand Opera House Stock company yesterday. Gus Williams, Marie Heath, Dixon, Bowers and Dixon, Walton Ellis, John and Nellie McCarthy, Caroline Hull, Staley and Birbeck, Mulley Trio, and J. J. Walsh, together with the cinematograph, were the vaudeville acts.

Sam Morris in his Jewish characterization made a hit in Old Money Bags at Havlin's yesterday. There were other good people in the cast and plenty of bright and catchy music.

To-night John Drew and his strong company make us another visit at the Century with his beautiful production of Rosemary, which is one of the prettiest and most delightful of plays.

Sam T. Jack's Tenderloin company opened at the Standard yesterday. The Badley-Barton Ball and The Silly Dinner, with Mlle. Karina, Beautiful Egypt, Fonti Ben Brothers, Clark and Thompson, and new living art pictures, were the interesting features.

Both the Suburban and Forest Park Highlands closed last night for the season, but the Boyton Theatre and Chutes are open with a vaudeville entertainment.

Frances Drake, the new leading lady engaged for the Columbia Theatre Stock company, is a great favorite with our theatregoing public. Her last appearance in this city was in her French novelty monologue, Le Petit Abbé, in which she scored a decided hit.

Manager Brady, of the Century, had one of the coolest theatres in the city during the late heated term. It was made so by the new ventilating process.

Kitty Marcellus passed through the city last week en route to Chicago, having left the Metropolitan Opera company in Memphis, Tenn., where it stranded the Saturday previous.

Mr. and Mrs. John Ward (Nellie Dunbar) are located in the city. Mr. Ward has left the show business.

Mrs. Thomas Whiffen, of the Lyceum Stock company that was at the Century last week, received a telegram from London last Wednesday stating that her husband was dying. She was just preparing to go on the stage. It was too late for a substitute for that afternoon, so she had to play. She left, however, in the evening for New York, and was to have sailed for London last Saturday, when she received word not to come. She was so prostrated after the performance that she had to be carried to her dressing-room. Yet no one in the audience noticed anything wrong.

The Exposition continues to draw big audiences, much larger, however, since the cold wave struck us. Victor Herbert receives ovations at each concert for the delightful playing of his band, fully equal to those received at the Nashville Exposition, and Professor Gautier receives much applause for his equestrian act.

Colonel Hopkins was in the city last Thursday. Manager Short, of the Olympic, received a letter from the members of the Dignity Bell company, which played at his theatre last week, complimenting him on his handsome dressing-rooms.

The new Columbia Theatre will receive its finishing touches soon. Oct. 25 has been set for the opening, although it is calculated that it will be finished fully ten days before that time. W. C. HOWLAND.

CINCINNATI.

Boston Lyric Opera Company at Music Hall—The Pike Recopens—Other Houses. (Special to The Mirror.)

CINCINNATI, Sept. 20.

Up until last Friday night the weather was not only reminiscent, but distinctively imitative of the hottest of midsummer, and managers were lucky to get any one inside their doors. It is a question worthy of consideration whether the theatres here should not remain closed until the end of September, as we never fail to have a decided hot spell in the middle of the month. That time has passed, and with it has come cool weather, and the people are willing to call the season open.

In Gay New York was one of the best paying attractions at the Grand last year, and, with this good record back of it, began its week's engagement yesterday evening. Walter Jones has been succeeded by Eddie Fay, but Jeannette Bagard, Lee Harrison, and Arthur V. Gibson are still with the company, which is equal to the responsibilities of the various parts. John Drew follows.

The Walnut gave Gilmore and Leonard's second edition of Hogan's Alley yesterday afternoon and evening to big houses. It contains many musical numbers, which are well interpreted by Tony Murphy, Eddie O'Dell, Will J. Hagas, Lillian Sherley, Mazie King, Carrie Rose, and others.

Manager Hunt wisely waited for the hot weather to subside before opening the Pike, and Sunday afternoon his house was crowded. The programme was up to the high standard maintained all last year, and contained the names of Isabelle Urquhart and company, Simon Quintet, Sharp and Flat, Morris Norman, Folk and Kollins, May Perkins, Morris trained ponies, and the biograph. Herman Bellstedt is again the leader of the orchestra. Many innovations have been made in the theatre, which has been cleaned, painted, and frescoed throughout. The pitch of the auditorium has been made sharper, and the upper row of boxes are now on the first floor, extending across the orchestra.

The Boston Lyric Opera company made such

a marked financial and artistic success while singing at Chester Park that its management decided to inaugurate a season of opera at Music Hall. Accordingly that house has been taken for several weeks, and to-night Il Trovatore was given with a double cast, a chorus of fifty voices, and an orchestra of thirty skilled men. Season tickets have been subscribed for by the leading society people, and the interest shown to-night augurs well for the success of the venture. Clara Lane has been unable to sing most of the time at Chester Park on account of a severe illness, but she is now happily convalescent, and will be the prima donna of the company. J. K. Murray and Edgar Temple sing the leading male roles. Lucille Stephenson has joined the company, and made a hit last week in the part of Mabel in The Pirates of Penzance.

Fabio Romani is making its annual visit to Robinson's, where it never fails to be greeted by enthusiastic audiences. For the eighth successive year Hamilton's Superba has come to Cincinnati. It opened yesterday at Henck's, where the immense stage was filled to the last square inch with the huge mechanical effects. The patronage was as large as ever.

Helen Russell's vaudeville sketch company is at the Fountain Square the current week.

The Queen City will open next Sunday with the stock opera company, under the management of Young and Lightwood. The Black Hussar is announced as the opening bill.

Chester Park and the Ludlow Lagoon have closed for the season of 1897, but the Zoological Gardens are open the year around.

Robert G. Ingersoll will lecture at the Grand Nov. 4.

A. R. Gosling will be in the box-office at Music Hall during the engagement of the Boston Lyric Opera company. E. P. Moran, who was associated with him last year at the Walnut, anticipates going into the laundry business. Mr. Moran has written some songs, which are having a big run on the vaudeville stage at present.

Al. Grime will be the treasurer at the Pike and Ed Williams the head usher this season.

The bookings of The Girl from Paris had been made in the Southern States, but the yellow fever scare has caused a cancellation of those dates.

The Prompter is the name of a new local weekly devoted to theatrical interests. It is under the editorship of Harry Pence. WILLIAM SAMSON.

MRS. FISKE'S PLANS.

Mrs. Fiske has returned to New York from the Adirondacks to prepare for her season in Tess of the D'Urbervilles. Although she will confine her attention to this play exclusively this season she has many plans for the future. Mrs. Fiske has received a variety of new plays from which to choose for future use. Critics have suggested her ideal fitness for the part of Becky Sharp, Thackeray's marvelous character creation in "Vanity Fair." A play from this book by two well-known dramatists is now under way, and it will probably be her next ambitious venture, although there is, of course, no thought for the present of relinquishing Tess, which is one of the strongest attractions now offered.

Among other plays which Mrs. Fiske has already arranged for, to be used in the future, is a realistic study of life in the New York Italian quarter, in one act, called Little Italy, by Horace B. Fry, a well-known litterateur and clubman. Duse will do an Italian version of this play in Europe. Another is A Bit of Old Chelsea, by Mrs. Oscar Reinger, author of The Holly Tree Inn. In this Mrs. Fiske will play the part of a London flower girl in the Bohemian quarter of the British metropolis.

Tess of the D'Urbervilles has newly demonstrated the ability of young American dramatic authors, and Mrs. Fiske is among the most loyal to native talent, which she will continue to encourage. Lorimer Stoddard, the dramatizer of Tess, is at work on a play for her, and Paul Kester, Mrs. Ronald Paschco, Louis Dumay, and Dolores Marburg are among those whose pens are busy for her. Mrs. Fiske will also in due time make a production of Marguerite Merington's The Right to Happiness, which was tentatively produced by her on tour last year.

MANSHIELD COMPANY INCORPORATED.

Articles were filed with the Secretary of State, at Albany, on Sept. 18, incorporating the Richard Mansfield company, with a capital stock of \$25,000. Its directors are Richard Mansfield, Mrs. Susan H. Mansfield (Beatrice Cameron), H. M. Palmer, and Joseph H. Dillon. Mrs. Mansfield holds all the stock but \$30, which is equally divided among the other directors.

The object of the corporation, as stated in the articles, is to manage and control theatrical companies. When questioned about the matter, Mr. Palmer stated that the object of the incorporation was to give a definite form to Mr. Mansfield's company, and that its attention would be given mainly to plays in which Mr. Mansfield would appear.

In addition to this the company will have charge of other productions, although nothing definite has been arranged regarding them as yet. Mr. Palmer denied the report that a theatre in this city was being negotiated for by the company. The bookings already made for Mr. Mansfield will not be affected by the new arrangement.

THE "BARONESS BLANC" CASE.

Some time ago Frederic N. Blanc, known as Baron Blanc, obtained a decree of divorce from his wife, Elizabeth L. Blanc. In the decree she was prohibited from using the name of Blanc. In violation of that prohibition she appeared on the stage as Baroness Blanc. A motion was made by Dittenhoefer, Gerber, and James, attorneys for plaintiff, to punish her for contempt. It was argued before Judge Russell, Howe and Hummel, for the defendant, contending that prohibition was beyond the jurisdiction of the court, and therefore void. Judge Russell yesterday, in an interesting opinion, held that though the question is a new one, no doubt the court had jurisdiction. When a Minors representative asked if ex-Judge Dittenhoefer yesterday what effect the decision would have, he said: "The judge finds her guilty of contempt, and as she acted under the advice of counsel, fines her in the sum of only \$50, but the effect is to prevent her from using the name hereafter."

CONCERTS AT THE STAR.

E. J. Nugent, manager of the Star Theatre, has arranged a series of Sunday night concerts, beginning on Oct. 3 and continuing throughout the winter. Mr. Nugent will engage only artists of ability; some of them will be old favorites, and others will be performers who are just coming into public favor.

GOSSIP.

Rehearsals of Cumberland '61 were begun yesterday at the Grand Opera House under direction of Manager Augustus Pitou.

The Cherry Pickers will return to this city on November 22.

Albert Brunning, who is now playing in A Bachelor's Honeymoon at Hoyt's Theatre, will not go on tour. He has several offers to remain in town.

James O. Barrows has resigned from the cast of Way Down East.

Gus Spangler has canceled with James H. Wallick's new play, A Guilty Mother.

Fred Forrest has arrived from England.

The Sign of the Cross company is rehearsing this week at the Fourteenth Street Theatre.

Alfred E. Schiele has gone to London to arrange for Buffalo Bill's reappearance in that city.

Owen Ferree has joined the forces of Jacob Litt and will go out in the interests of Shall We Forgive Her.

Paul Caseneuve's repertoire will include The Three Guardsmen, The Son of Perthes, Don Cesar de Bazan, and For France.

W. B. Seeskind, of the American Theatrical Exchange, has advices from the South which indicate that the yellow fever reports from that section are exaggerated.

Mrs. Joseph Conyers is seriously ill at the Post Graduate Hospital in this city.

Emma Field has returned from Europe after an eight months' visit.

Mary Shaw has returned to town from Nantucket, where she has been spending the Summer.

Frank Currier has resigned from What Happened to Jones, and has been engaged as stage-manager for At Gay Coney Island. He will also play a prominent part.

William Harris is in Pittsburgh overseeing the presentation there of The Good Mr. Best.

Mrs. Fernandez's business has so increased that she has moved into larger offices on the second floor of the Holland Building. The small army that invades Mrs. Fernandez's office every day turns to the left now instead of to the right after mounting the stairs, and finds the office entrance at the head of the short hall. The rooms within are handsome and commodious.

Martin J. Dixon has organized a company to play Frank J. Harvey's successful melodrama, Brother for Brother, with which he will begin a week's engagement at the Metropolitan Theatre, New York. The play will afterward be given in Brooklyn, Philadelphia, Pittsburgh, and other cities. Among the company will be the following: E. F. Snader, leading man; Joseph P. Conyers, George Pauncefort, Jessie Wallace Dixon, Lottie Winnett, William Cowper, and Mrs. Cowper.

After a delightful Summer at Patchogue, L. I., Louise and Amy Muller are again professionally active. Amy is with Hoyt's A Stranger in New York and Louise is with Fred Ward's Iskander.

W. O. Edmunds has resigned from the management of A Paper City company, and will engage in business in Detroit until next season, when he expects to put a good company on the road.

Georgie Bryton, the clever English character artiste, is meeting with much success on the Castle, Kohl and Hopkins Circuit.

Della Pringle was granted an absolute divorce at Knoxville, Iowa, from John Pringle, the court allowing her to continue the use of the name Della Pringle, as she had made her theatrical reputation under that name. Miss Pringle is now at the head of her own company in Nebraska, producing her plays on royalty, and finds business excellent everywhere.

Max Zoellner will in future direct the tour of William Bonelli in Captain of the Nonuch.

Battie Williams has been engaged by E. E. Rice to understudy the part of Julie Bon Bon in The Girl from Paris Boston company.

Grace Thorne Coulter, who has just returned from Paris, was the guest of Mr. and Mrs. George Gould. Miss Thorne is the daughter of the late Charles R. Thorne, Jr.

Manager Augustus Pitou has engaged Colonel Robert G. Ingersoll to lecture at the Grand Opera House on the evening of Sunday, Oct. 31. The Colonel's subject will be "The Liberty of Man, Woman, and Child," and this will be his first appearance on the West Side.

Annie Ward Tiffany is in town, having returned from her Summer cottage at Buzzard's Bay.

Charles L. Young is very ill in Cincinnati with intermittent fever. His recovery is doubtful.

Rehearsals of Mrs. Fiske's company in Tess of the D'Urbervilles will begin next Monday at the Fifth Avenue Theatre.

The Times had an important "scoop" last week in its story of the application of Joseph V. Jordan for an injunction to restrain the George W. Lederer company from disbursing the company's funds wastefully.

William H. Gould, business-manager of Nickerson's Comedy company, was arrested in Wakefield, R. I., on Sept. 11 on charges of criminal libel, brought by Ina Cloughan, leading woman of Seymour Stratton's Comedians.

The engagement is announced of Emanuel H. Laner, a prominent young business man of Portland, Ore., and Alice G. Friedlander, daughter of I. H. Friedlander, manager of the Columbia Theatre, San Francisco.

A banquet was given The Heart of Chicago company by Dr. and Mrs. De Johns on Thursday, Sept. 16. Some of those who enjoyed it were: Jay Simms, Millie Simms, Allan Hampton, Frederic Douglas, Barbara Douglas, Mr. and Mrs. Manley, Vera Hamilton, Warren W. Ashley, Frank Weed, Frank Chapin, James Devlin, W. J. Simms, J. Clarence, and C. Anthony.

Dick Hume has accepted a position as stage-manager at the Bijou Theatre, Hamilton, Ohio.

A pleasant evening was spent by the theatrical folks at the residence of Mr. and Mrs. Charles W. Young Sept. 7. Among the guests were Mr. and Mrs. W. C. Cameron, Jeannie Winston, Castell Brydges, Dick Hume, Sadie Hanson, Al. H. Wilson, Fannie Bloodgood, Fred Hallen, Mollie Fuller, and your correspondent. Cards and music were indulged in and a dainty lunch was served.

Harrison Armstrong has severed his connection with Wilton Lackaye, and has replaced Frank Currier in What Happened to Jones.

Lillian Ames is playing the leading role in In the Name of the Czar company.

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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Foreign subscription, \$5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kluge, and at Brindani's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK. - - - SEPTEMBER 25, 1897

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

BROADWAY.—HALF A KING.
DALY.—THE CIRCUS GIRL, 8:30 P. M.
EMPIRE.—SECRET SERVICE, 8:30 P. M.
FIFTH AVENUE.—A SOUTHERN ROMANCE.
FOURTH STREET.—SHALL WE FORGIVE HER?
GARDEN.—A BACHELOR'S ROMANCE.
GARRICK.—A STRANGER IN NEW YORK, 8:30 P. M.
GRAND OPERA HOUSE.—THE MAN-OF-WAR'S-MAN.
HAMBURG'S OLYMPIA.—VAUDEVILLE.
HOTEL.—A BACHELOR'S ROMANCE.
KENT'S UNION SQUARE.—VAUDEVILLE.
KORTER AND HALL.—VAUDEVILLE, 8:15 P. M.
LYCEUM.—CHANCE ALLEY.
PEOPLES—WAGES OF NEW YORK, 8:15 P. M.
PLEASURE PALACE.—VAUDEVILLE.
PROCTOR'S 231 STREET.—VAUDEVILLE.
STAR.—THE FAIR AT HINGSTOWN, 8:15 P. M.
TONT FANTOS.—VAUDEVILLE.
WALLACK'S.—A COAT OF MANY COLORS.

Joy streamed on her young face, the joy of a mind vivid and lucid. By the manner in which her look and her smile were assembled, rhythmic, united as in verses that a firm and sonorous rhyme attaches, one divined in her the dancer. Her face was animated, livid, was indignant, careened, threatened, irritated, adored, with marvelous exactness.

This is not a quotation from one of Miss LAURA JEAN LIBBY's masterpieces, nor is it a symptomatic exhibit from the shades of Bloomingdale. It is only a specimen culled from the reporters' published accounts of Mile. de MENEZES's first rehearsal in this city.

It is said that a well-known company proposes, when weather and distance permit, to go from town to town on wheels. This is *fin de siècle*, and if the wheels are individual, even theatrical misfortune may be discounted by these tourists. Perhaps the future equipment of companies will include bicycles. In this event the humorist who habitually writes about actors who walk on railroads—though why they should in extremity neglect regular highways has not appeared—will alone suffer, and those of the profession who go out on wheels and come back on wheels may not be distinguished from the general crowd that travels in this way.

"It is hard work that makes good actors," THOMAS W. KEENE said to an interviewer last week. "The more work they get the better actors they become." This is true, and because it is true every lover of good acting can be glad that the numerous stock companies now newly established in various cities throughout the country will provide actors, and especially young actors, with opportunity for the hard work, steady practice, and wide experience essential to development. There are no better schools than these companies, and perhaps the need they bring for capable stage-directors will develop them, too. Our stage is sadly deficient in that department just now.

A WEEK ago the cable informed this country that BRENNARD had fallen from a cliff at Belleisle-en-Mere, after an infantile endeavor to climb where no one had climbed before. She was but slightly hurt, while a would-be rescuer was reported to be in hospital. Four days later came a dispatch that the French comedienne wished to play in Strasburg, but that the city authorities, recalling the fact that she had refused to play in Berlin and had vowed that she would never play in Germany, on the score of her patriotism, declined to permit her to appear in Strasburg until she had first played in some city more distinctively German. All of which suggests that SARAH is still phenomenally active; that she has new designs on this country; and that her press agency is up to date, whatever else may lag.

NOT A ROYAL ROAD.

WHILE the appearance of many persons on the stage excites sensational publicity, because such persons and their managers have nothing but an ephemeral hope based on circumstances that make sensation possible, it is well to recur to the facts that control legitimate theatrical success and make for that reputation on the stage that parallels the results of study, purpose, and well-doing elsewhere. Appropriate to this is the following from the Brooklyn Citizen:

One great reason why the playgoer observes upon the stage so many men and women who have manifestly mistaken their vocation arises from the fact that with too large a class it is regarded as an employment in which money is gained easily, and of which the labor is light. A greater error was never made. No art to be prosecuted with success requires more application, more study, more determined energy. Sloth and indolence are destructive of any hope of eminence on the stage. Ambition is the first requisite, and ambition and idleness were never firm friends. Hence the reason why so large a number cumber the stage, never gaining more than a mediocre position, and in some measure hindering the progress of more industrious professionals. Work is the first absolute essential of the dramatic art. Not one peculiar excellence, but a composite of all excellences we find in the delineations of acknowledged artists. Their position has been gained by incessant toil and by a desire to perfect themselves in whatever may tend to render their assumptions nearer perfect. Almost any other means of gaining a livelihood that may be mentioned offers more leisure to those embracing it than the theatrical profession. That vocation calls for unceasing labor, both mental and physical, for him who would gain even its smallest honors. Natural gifts answer very well for a time, but if they are not cultivated their possessor soon falls in popular estimation when compared with him who, not having them, has made up for their absence by that capability afforded by careful study. The man of talent not infrequently so improves his advantages as to be better off, both in fame and in pocket, than the genius.

These ideas have been set forth by THE MIRROR in different form, but language cannot change them; and they are worthy of frequent reiteration for the encouragement of those who may be discouraged by the seeming success of persons who adopt the stage for the moment or for illegitimate purposes. The student who works for the future almost invariably enjoys the future, which knows nothing of the accidents of success that often wither and die with their season. Ambition, well directed and persistently followed, will win success on the stage, as it will in any other calling; and those permanently prosperous in the theatre must follow the rules that bring prosperity in other fields.

HOW LONG?

THE trusts are prosperous. No stocks have shown such a phenomenal advance or held such a strong position in the market for some time past as have theirs. "The stock of these companies is valuable because each, by more or less nefarious means," observes the New York Journal editorially, "has enticed the government—national, state, or municipal—into a partnership with it in which the government furnishes the most valuable assets while the trust takes all the profits."

These trusts have tangible possessions, however. They have secured an evil monopoly of certain industries, to be sure, and they have secured privileges and franchises of fabulous value by manipulating, corrupting, and bribing the powers that be; but at the beginning they united great interests and combined immense capital and there was nothing suggestive of the "sheosting" or the bunco game about their monopolistic schemes.

The so-called Theatrical Trust differs from the real trusts in that it represents nothing more than the ingenious devices of middlemen to utilize the capital and enterprise of others for their own personal profit. They have laid shrewd plans to capture a liberal share of the earnings of these others without risking a dollar or providing them with increased revenues wherewith to pay the tax it is their purpose to levy. Of course the middlemen are primed with excuses and sophistries, but their objects are plain in spite of futile efforts to cloak them.

Speculation as to how long the victims of the Theatrical Trust will allow it to last is general, and various are its conclusions. A question of even greater interest to many far-seeing persons is how much mischief the thing will work before it comes to grief.

THE revival of business in this country has not effaced from the imaginations of many persons pictures of prosperity to follow the exportation of a variety of American plays to England, thanks to the remarkable success of one American play in that country. Good judgment does not give such persons pause, but experience doubtless will equip them with material for many a narrative of misfortune.

AMONG the companies recently stranded was noted one that played Uncle Tom's Cabin. But this was Uncle Tom's Cabin on new lines, based on modern dramatic ideas, and planned with an ambition to better the

dramatic form of this epochal story. And yet alas! The old-line Uncle Tom and Tommers survive and prosper, with all their multiplicate characterizations and their inconsistent paraphernalia. What a lesson to the dramatist is offered in these facts.

PERSONALS.



THOMAS.—Walter Thomas, who originated the role of Wilfred Varney in Secret Service, resumed that part last evening at the Empire Theatre, and repeated his success as the true-hearted, patriotic Southern boy.

WAINWRIGHT.—Marie Wainwright will be seen this season in the leading role in Frank Harvey's melodrama, Shall We Forgive Her?

WHIFFEN.—Thomas Whiffen, who was ill before sailing for Europe last Spring, became suddenly weaker last Wednesday at London, and Mrs. Whiffen called on Saturday to join him. Mr. Whiffen has been afflicted with heart disease for several years.

STEWART.—Rosalee Isabel Stewart is the dramatic editor of the Evansville, Ind., Journal-News. Her column is always bright and up to date.

HUNTINGTON.—Mr. and Mrs. Wright Huntington (Florida Kingsley) have left the Butte, Mont., Stock company to play leads and ingenues at the San Francisco Alcazar.

MORLAND.—Beatrice Morland has returned, after visiting the European capitals, bringing many stunning gowns from Vienna and Paris. None of the theatres, she says, compare with ours, except in Vienna, where there are six that fairly eclipse our finest.

BURT.—Laura Burt and her mother have returned to the Hotel Vendome, in this city, after summering at Ocean Grove.

MACBETH.—Helen Macbeth, an excellent portrait of whom appears on another page of this issue, is a valued member of Daniel Frohman's Lyceum Theatre Stock company.

LACKAY.—Wilton Lackaye will begin his second tour as a star at Philadelphia on Oct. 11, presenting his new romantic play, The Royal Secret.

ABBEY.—Kitty Abbey has returned to New York to resume her studies.

DALY.—Augustin Daly and Ada Rehan were entertained at luncheon recently at Newstead Abbey, Nottingham, by Colonel Webb, and at Welbeck Abbey by the Duke and Duchess of Portland.

ELTON.—William Elton writes to THE MIRROR from London that he may return to this country. After leaving Wallack's Stock company, in which he held the post of first comedian, Mr. Elton went to Australia, where he spent several years, devoting himself to comic opera and making many successes in that line. If he should decide to visit America he will come in the capacity of a comic opera comedian.

BOUCAULT.—It has been erroneously reported that Louise Thordyke Boucault has been engaged to play the leading part in The Husband's Deputy. Mrs. Boucault was offered it, but she did not accept it, and she is still disengaged.

WILLIAMS.—Among the new members of William Greet's Sign of the Cross company who arrived from England on Saturday is Ettie Williams, a comely and charming young actress, who will play Berenis during the second American tour of the play, which will open at the Fourteenth Street Theatre next Monday. Miss Williams has been a member of the Irving and Tree companies, and she has played Portia, Rosalind, and Desdemona in London.

HOUGHTON.—The Reverend Dr. George H. Houghton, rector of "the Little Church Around the Corner," has denied the reports that he intended to resign the rectorship to his nephew.

GOODWIN.—Nat C. Goodwin arrived last week from Europe and will soon commence rehearsals for An American Citizen and the new play, Richard Savage.

RICE.—Myron B. Rice, of the firm of Smyth and Rice, is out with one of their companies. W. G. Smyth has been visiting St. Louis.

BERNARD.—Vivian Bernard is very ill at the New York Post Graduate Hospital, where she is awaiting a serious operation.

SHERIDAN.—John F. Sheridan will play the part of a showman in George F. Sims' and Leonard Merrick's new melodrama, When the Lamps Are Lighted, to be produced at Manchester, England, on Oct. 11.

BOOK REVIEW.

DARAB'S WINE-CUP AND OTHER TALES. By Bart Kennedy. Sidney L. Olliv, London.

There are in all thirty-three stories in Bart Kennedy's new book, "Darab's Wine Cup and Other Tales," and a majority of them are very similar in intent and in execution. They are written in that queer, broken style which is supposed to be of the French, but which suggests nothing so much as the painful effort of one who tries to talk after running until his breath has become almost exhausted. Note the description of a certain Norseman on page 40: "His air was that of a savage, destructive force. It seemed as if a man had leaped full-powered from the hurls of fuming elements—as if they had given birth to a human in the midst of their ravings. Such was Bolt."

Then there is Scardo, who is drowning, on page 57, when he fancies that he sees his best girl: "Still she looked sad. And, lo! she beckoned to him. She was calling to him. Poor Amina! Oh, that he could go to her! He would! He could! He!—!" Here Scardo thinks he strays on the Mediterranean shore and ponders upon a murder which is to his credit. "Truly he had slain him. No, he had not slain him. But had he? He knew not. He could not tell. He felt strange." Nor should Nordos be forgotten, for he it is who chases an imaginary wolf for an indefinite period. On page 73, "he could think of nothing but that he was just in the act of striking down upon the shoulder of a great black wolf. How curious it all was! He was just in the act of striking. Now he was striking. Striking—striking—always striking. And still it was but one stroke. And he was right in the middle of it—just—just doing it."

One story is in the way of a Klondyke prophecy. It is about a woman who "dreamed of gold. Bright, beautiful, terrible gold. Gold that glittered, that flashed, that shone with shine unutterable. Gold. Gold that slithered, that crushed, that choked. The unspeakable transmuter that changed all things even to gold. That brought all things to its own level. That weighed all things. That moved all things. That slew all things. That was at once as life and death. Frightful paradox—Gold." On page 123 this gold lady experiences a "sweet, thrilling ecstasy. Soft harps gave forth a haunting, dreaming melody. Oh, this love! It shone. It transfigured. Aolian harp. Soft-singing harp. And then there came wild, ravishing swells of a glory and beauty untellable of and rapturous. And happy bells. And soothing, caressing winds. Peace. Peace."

So they go on, all in the same feverish fashion. One story, however, entitled "Recompense," comes very near to being admirable, its chief faults lying in too frequent lapses into high-flown phrases and meaningless passages. Mr. Kennedy has imagination and power of description, but his affectations and his mannerisms more than undo the meritorious accomplishments of his fancy.

THE RETURN OF E. S. WILLARD.

E. S. Willard arrived on the St. Louis last Friday evening, in excellent health, and is stopping at The Players'. He did not act this Summer in London, but enjoyed his vacation at his home in Bantsted, Surrey. He will make Henry Arthur Jones' The Physician the principal feature of his coming American tour, and its first American production will be given at Wallack's Theatre on Oct. 4. The well-known New York artist, Homer Emsen, has just completed the scenery for the four acts. Mand Hoffman will play the leading part of Edana Hinde in The Physician.

During Mr. Willard's American season he may revive some of his old successes, and may also present a dramatization of The Christian, by Hall Caine. The following members of Mr. Willard's company came with him: Mr. and Mrs. H. Caine, Keith Wakeman, Agnes Palmer, Oswald Yorke, Verner Clarges, and J. G. Taylor.

Mr. Willard was agreeably surprised by the courtesy of the New York customs officials, who handled the effects of himself and his companions with dispatch and civility. Reports, current even on the other side, had led him to expect a less pleasing reception.

MISS FRANCIS A GO.

Miss Francis of Yale, produced last week at the Davidson Theatre, in Milwaukee, is pronounced by the critics there to be the funniest farce they have seen in a long time. The last act is described as excruciatingly comic. Etienne Girardot has made a pronounced hit in the leading part, which gives him opportunities similar to those he enjoyed in Charley's Aunt. Miss Francis of Yale is now running successfully at the Globe Theatre, London. Clement Scott said of it recently in the Daily Telegraph: "We do not need the farces of France that want deodorizing and the tedious theses of Germany that need weeding so long as we get from America such admirable, amusing, wholesome, and unforced tomfoolery."

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Aug. 9 to Sept. 4.

NEW HAMPSHIRE GOLD. By Katharine E. Rand.
THE LADY LAWYER. By F. E. Hildand.
OUR JIM. By Egbert W. Fowler.
THE WIDOW MULLINS' CHRISTMAS. By Stanley Yale Beach and H. Arthur Powell.
BROKEN BONDS. By F. E. Hildand.
DAS STÄRKHE. By Carl Gottfried Reuling.
ANGELA TERESA. By George P. Bancroft.
BIRDS OF BOMBAY. By Edgar Smith.
AT LYNNHURST. By Paul Woodworth Hyde.
THE CUNNING OF GOLD. By Whitman Osgood.
CHURCHES FOR SALE. By William Smith and Robert Darton.
STROLLING PLAYERS. By Travers-Vale.
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IRISH VOLUNTEERS. By Eugene W. Scully and John Theobald Walsh.
MY WIFE'S STEP-HUSBAND. By H. A. Du Souchet.
DYSPEPSIA. By Frederick B. Stanford.
LA VIE EN PENSION, or the Coming Man. By Maria Sullivan.
MONTY. By Til Tilford.
A PURITAN ROMANCE. By Estelle Clayton.
A TIMID LITTLE THING. By E. H. Gurney.
THEIR FIRST LESSON. By Joseph Hart.
THE SUMMER GIRL. By Joseph Hart.
HOPE AND DEATH. By Perrie Kewen and Edwin Tilden.
AN IRISH GENTLEMAN. By Rainey Morris.
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DOWN EAST. By Justin Adams.
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HER LAST REHEARSAL. By Willard Holcomb.
LOVE IN LAW. By Burnham Kalich.
THE LADY OF THE HAIR. By Madalena V. B. MacAdam and Livingston Russell.
LUCINDA'S WEDDING. By Hugh McGavock McNutt.
THE MOTHER-IN-LAW OF MCTWEDDLES. By John A. Moroso and John A. Hefferman.
LITTLE DUCHES. By Frederick Mouillot and F. W. Marshall.
LOVEJOY'S WIFE. By L. Gustaf Schroeder.

THE USHER.



In partnership with George Edwardes, Charles Frohman at last has secured an interest in the lease of a London theatre. The Duke of York's Theatre hitherto has been devoted to light and frothy entertainments, but Mr. Frohman says that he will change the policy and put on pieces of a more serious character, including some of American origin.

He announces also that he will send the Empire Stock company to London each season to appear at that house, instead of booking their Spring tour in this country.

Inasmuch as the Empire company presents English plays almost exclusively it is difficult to see what material will be available for its use in London.

The newspapers have sickened New York of Cleo de Merode before that young woman has had an opportunity to demonstrate what claim she has as a dancer to public favor. The silly slush that has filled the papers for the past week is likely to injure her prospects seriously.

The Herald's support of the Theatrical Trust through thick and thin, and its practice of boomer the Trust's failures with the same enthusiasm that it proclaims its successes, is so transparent that it has become a matter of common jest.

But, because the Herald, for its own reasons, chooses to appear as the organ of a little clique that purports to direct and control everything and everybody connected with the American stage, it is unfair that those who have preferred to retain their independence and to make a stand against the encroachments of that iniquitous institution should, for that reason, become the objects of its sneers and fliers.

On Sunday, for instance, Francis Wilson was referred to as "the big Indian who some time since was doing the ghost dance and calling on his braves to go on the war path and go for the Theatrical Trust palefaces." And he was further alluded to as "back on the Broadway reservation again attending to business."

Mr. Wilson appears at the Broadway Theatre as a direct result of his conflict with the Trust. In taking a stand, based on principle and calculated to benefit, in the near future, the interests of many of his less successful and less courageous fellow artists, it seems to me that Mr. Wilson was attending to business in a manner highly creditable to himself and to his profession.

Pluck and manhood are qualities not so common nowadays that they deserve to be made the subject of ridicule.

In Cleveland the other day Charles Hoyt, in an interview, expressed his opinion of the Trust. Inasmuch as Mr. Hoyt is interested to some extent in some of the Trust's enterprises it is possible that his views are not wholly unprejudiced.

The best thing he finds to say in favor of the Trust's booking system is that a route can be made in a couple of hours instead of spending three months in arranging it as formerly. But he adds: "I do not believe in monopoly, and if the thing ever reaches the point of monopoly it will break of itself."

And yet a monopoly is what the Trust is after, and already, although it has not complete possession of the field, it has shown a disposition to exercise the oppressive spirit that is the characteristic of a full-fledged monopoly.

No doubt the Trust is a good thing for those who are directly concerned in it, but the saving of three months' time in booking a route, which appears to be the only advantage that can be urged in its favor, is rather costly when it is considered that such a route generally means a loss in terms to the attraction, which, at the close of the season, means many thousand dollars of loss to the victim.

Moreover, a number of managers who have booked through the Trust—imagining that it was either impossible or impolitic to remain independent—inform me that their dates have been interfered with, desirable time being taken for the Trust's own attractions, and the routes, as they were finally handed over, bearing little resemblance to those that were originally planned.

Mrs. Littleton, vice-chairman of the Congress of Authors and Artists of the Tennessee Centennial Exposition, writes that two thousand invitations have been issued to the most distinguished literary and artistic men and women throughout the country, and acceptances have been received from a gratifying number.

At the Congress, which will convene on Oct. 11, able writers and representatives of the art world will deliver addresses or read selections from their works. A large attendance is assured from the fact that at that time large

delegations will arrive in Nashville from Chicago, New York, and other Northern cities.

"October is an ideal season in the South, and the meeting together of men and women celebrated in art and letters will be an event," writes Mrs. Littleton. "A number of brilliant entertainments will be given in their honor, and the city will be on dress parade for their benefit."

Dramatic literature will be represented, and the committee hopes that besides leading dramatists a prominent actor will be present to stand, for the histrionic department of the theatre.

Whoever is doing the press work of A Ward of France is an extraordinary person, with exclusive knowledge and sources of information that cannot fail to cause astonishment. An advance notice of this play in a Philadelphia newspaper reads as follows:

The purchase of Alaska, which was under discussion because of the Klondike discoveries, called up the purchase of the Louisiana Territory, which incidentally brought about a play. The very heart of this territory was the city of New Orleans. It had been handed about from the Spanish to the French Government two or three times, and finally came under the Stars and Stripes. The possibility of this commixture of nations and early period led the booking agents of the Theatrical Trust to believe that it would form the groundwork of a great play, and after careful research, at the suggestion of those managers, Franklin Fyles and Eugene Presbury have written a play entitled A Ward of France.

I had always supposed that Alaska was bought by the United States from Russia through the medium of Secretary Seward during our Civil War. I had also been led to believe that Messrs. Fyles and Presbury wrote the play now called A Ward of France two or three years ago and gave it the title of Flower Moynes; that they disposed of it first to the Miner-Brooks syndicate, and that the dissolution of that concern caused the piece to revert to its authors, who have since placed it elsewhere.

But facts and history are not the strong points of the press agent—in this instance, at least.

P. W. L. ACTIVITIES.

Drama afternoon was celebrated by the Professional Woman's League yesterday. The chairman was Mary Shaw, who read a bright and entertaining paper on "Facts and Figures." Another feature of the programme was a monologue by Emma Brennan Inc.

The monthly sociable will be held on next Monday, and this week the instrumental music classes, under the direction of Mrs. Ada S. McQuade, as chairman of the Music Committee, and Mrs. Cora L. Jacobson, as instructor, will begin their season's work.

The league has a good representation in the various theatrical companies this season. A few of the members who have engagements are Mrs. Sol Smith, with Julia Marlowe; Clara Hunter and Louise Galloway, with A Bachelor's Honeymoon; Mrs. E. A. Eberle, Mrs. Rose Moulton, and Pearl Andrews, with What Happened to Jones; Emma Brennan Inc., with A Southern Romance; Gretchen Lyons, with The Mysterious Mr. Bugle; Daisy Lovering, with The Brooklyn Park Theatre Stock company; Lucille La Verne, with the Théâtre Français Stock company, Montreal; Olive Oliver, with Richard Mansfield; Alice Butler, with the Pittsburgh Stock company; Lillian Lawrence, with the Boston Castle Square Stock company; Blanche Weaver, with E. H. Sothern, and Mary Shaw, with Tess of the D'Urbervilles.

KINDNESS TO STRANDED ACTORS.

Edward Redway, of the Bimbo of Bombay company, reports from Rochester that members of the Hendrick Hudson company were stranded in that city by their manager on Sept. 11.

"I was informed by several members of the company," says Mr. Redway, "that they had trouble getting out of Toronto, and that a number of their personal trunks were held for the manager's debts in Montreal. Four of the people were staying at the Osburn House, in Rochester, and when the proprietor, Elmer E. Almy, heard of their plight, he went to their rooms and informed them that they were to remain as his guests until such time as they could make arrangements to go their homes. When he learned that their trunks were being held in Montreal, he provided \$18 to secure their release."

"The stranded actors are still at the Osburn receiving the same attention that is accorded to the regular guests. A benefit performance has been arranged, which will doubtless provide them with funds for departure. I send these particulars, because I think the profession ought to be informed through THE MIRROR of Mr. Almy's great kindness toward our unfortunate fellow-actors."

FUND TRUSTEES' MEETING.

Last Thursday afternoon the monthly meeting of the Actors' Fund, postponed from the previous week because of a lack of a quorum, was held at the headquarters of the Fund, 12 West Twenty-eighth Street. Besides the routine business, several important matters were dealt with.

Roland Reed was elected to the Board of Trustees, to fill the vacancy caused by the death of J. W. Shannon. A. M. Palmer was elected to fill Mr. Shannon's place on the Executive Committee. Messrs. Palmer and McCormick were appointed a committee to invest \$25,000 of the Fund's money that has been lying idle in a trust company. They were instructed to make an investment at a rate of interest not less than 4½ per cent. per annum.

President Aldrich urged the Benefit Committee to go to work and arrange a benefit performance in New York this Autumn. He pointed out that when, as has been the case usually, the New York benefit is left until late in the Spring, at which time available attractions are more or less dimmed and numerous appeals in the form of other benefits have been made to the public, the receipts naturally are not so large as they would otherwise be. It is likely that a performance will be given late in November.

BERT COOTE TO STAR.

Bert Coote, the clever comedian, who has scored a hit in The Wrong Mr. Wright, is to star this season under the management of Ira J. La Motte. He will be supported by Julie Kingley and a strong company, and will be seen first in The New Boy, which has been leased from Charles Frohman, and later on in a new comedy specially written for him. The tour will commence about Nov. 1.

REFLECTIONS.

Marie Richmond, of A Milk White Flag, through severe illness was compelled to leave the company and remain in Cincinnati. Agnes Sage, of the same company, remained with her. Both will rejoin the company upon the recovery of Miss Richmond.

E. Kirby Keener and Ida M. Kane (Vida Keane) were married at Chicago on Sept. 9.

Lowell's Opera House, Dover, N. H., is under new management, I. J. Huneau being in charge, and extensive improvements have been made.

Major J. B. Pond has arranged with Louis Fagan, late of the British Museum's Department of Prints and Drawings, for an American lecture tour. Mr. Fagan has prepared a comprehensive series of lectures upon art subjects.

T. A. Follis, of Paterson, N. J., who painted the scenery for James R. Waite's companies, wishes to contradict the statements that this scenery came from the Merry and Seavey studios.

A panic at the Manhattan Amusement Syndicate, Niles, Mich., on Sept. 11, caused injuries to many persons. The trouble is said to have originated in a cry of fire raised by an actor who had not been paid for four weeks.

The Gay Matinee Girl, with Monroe and Hart, has, according to Manager Edwin P. Hilton, made a very heavy hit. B. Day is now the advance agent. The company will play Dayton and Columbus, and on Oct. 3 will open a three weeks' stay at Chicago, followed by a tour of the Northwest to the Coast and return by Salt Lake City and Denver.

Jenley and Simonds, now with Webber's Comedians, will star next season in a new farce-comedy called McKenna's Dream.

Rumors are afloat again that the Ice Palace Music Hall, at 107th Street and Lexington Avenue, will be converted into a legitimate theatre. A syndicate of Harlem capitalists have the matter under consideration.

Martin J. Dixon, who represents Frank J. Harvey in this country, has received orders for two new plays by Mr. Harvey. Mr. Dixon will produce one of Mr. Harvey's comedy-dramas in New York during the Christmas holidays.

On Land and Sea, an English spectacular melodrama, will receive a hearing in New York in December.

Eulalia Bennett made a pleasing impression on the patrons of Harry Hammerstein's Third Avenue Theatre last week in Human Hearts. Her beautiful costumes attracted a great deal of attention.

Business-Manager W. S. Wright, of the Town Hall, Saratoga, N. Y., writes: "The White Slave played here Sept. 16. Owing to the death of Manager J. W. Keeler, Frank Drew acted for the company, receiving satisfactory returns from the Town Hall management, and leaving for New York Sept. 17."

Charles E. Blaney's new farce, A Hired Girl, has been successfully launched in Ohio.

Alma Chester was taken suddenly ill while her company was playing Escaped from the Law, at Worcester, Mass., on September 11, and within ten minutes the scheduled attraction was replaced by a vaudeville attraction, with which the audience was greatly pleased. Miss Chester recovered sufficiently to appear at the evening performance.

Lillian Burke, who was taken ill with typhoid fever at San Diego, Cal., last April, and was compelled to remain there for two months, having suffered a relapse, is now rapidly convalescing at her home in Pittsburg.

Several of the members of the Josie Mills company left that nomadic organization in Canada because the manager is given to piratical methods. The company played a stolen version of Caprice in Grant's Hall, Ottawa, under the title, An Unequal Match, for three nights and a matinee, beginning Sept. 6.

Samuel Nixon, who has spent the Summer abroad, will soon sail homeward from England.

Frank L. Perley is in New England visiting The Bostonians and The Sporting Duchess companies.

Chauncey Olcott, according to present report, was married in this city last Summer, the happy event having been kept thus long a secret. Manager Augustus Pitou is considering an offer to present Mr. Olcott in England and Ireland next season.

Scot Inglis, the young Australian actor, has been engaged by Julia Arthur to play the Duke of Osmund in A Lady of Quality.

William C. Ott joined Richards and Canfield's company in My Boys at Lowell, Mass., as musical director.

Moreton Baker has signed as stage-manager for Darrell Vinton.

Edgar MacGregor will go with The Prisoner of Zenda.

Virginia Stuart has canceled her engagement with My Wife's Step Husband, under Mart Hanley's management.

John E. Ince, Jr., has been released by McKee Rankin to enable him to join Madame Sans Gene.

Frank E. Jamison will play Neil Garth in Shall We Forgive Her?

'Change Alley has been greatly improved since the opening night at the Lyceum. An entirely new scene has been introduced in the fourth act, and gives Virginia Harned the opportunity of wearing a scarlet coat, high boots and breeches. The reason designated for Celia's male attire is that she would have no chance as a woman to look after her lover's interests in the 'Change Alley scene.

Bancroft, the magician, was taken ill with typhoid fever in Wilmington, Del., last week, and a few of his dates were canceled in consequence. He is now recovering.

Mrs. Charles W. Roberts (Pauli L. Taylor) is dangerously ill. Her physicians have but little hope for her recovery.

Astley D. M. Cooper's painting, "Triby," is now on view at the Art Studio on Broadway. It is a beautiful and lifelike painting of the nude, and has received much praise during its exhibition throughout the country.

Emma Field has just returned from Europe. She spent the Winter in Paris and in the Spring made an extended tour of the British Isles and the Continent.

Vernon Somers has closed with Frederick Reynolds as leading support to Jean Reynolds.

Florence Gerald has closed with New York Day by Day and has engaged with Corona Ricardo to play the Marquise de Prie in Gabrielle, the part played by Mrs. Beerbohm Tree in the English adaptation.



This is a picture of Saharet, the Australian dancer, who returned to America the other day after captivating Londoners at the Palace Music Hall. Saharet is one of those lithe-limbed flexible women who cause ordinary persons to stare in amazement, and wonder how the marvelous twists and turns of the dance are accomplished. She will be seen in Rice's production of The French Maid at the Herald Square Theatre on Sept. 27. Next Spring she will go to Paris to fill an engagement at the Folies Bergères, after which she will make a tour of the principal European cities.

Mr. and Mrs. H. Stanley Lewis are receiving congratulations for a recent addition to their family. The infant has been christened Hollis Cooley Lewis, after the former business-manager of the Star Theatre, this city. Mr. Lewis will open his fifth season with Davis and Keogh in October. He has been re-engaged by Leon W. Washburn as advertising manager of his circus next Summer.

The Betts-Losee company was caught in a tornado Sept. 13, while making an overland jump on the prairie between Alexandria and Morris, Minn. Dot Goldy had her left arm broken by the overturning of the ladies' carriage. Herbert Betts and Alfred Molander were injured slightly. The party sought shelter under a wheat stack, but for half an hour endured the rain and hail. The tornado ceased as suddenly as it commenced.

Nellie M. Davis, of the Never Again road company, is seriously ill of peritonitis at Springfield, Mass.

The company exhibiting the veriscope of the Corbett-Fitzsimmons contest has declared a 65 per cent. dividend on its capital stock.

Oliver Byron's company are now at Long Branch, N. J., rehearsing The Turn of the Tide and The Plunger for the regular season, which will open at Trenton on Sept. 30.

On the Bowery was quarantined last week at San Antonio, Texas.

Silver souvenirs were distributed last Friday at the Casino.

Lillian Comyns has sued Benjamin Cohen to recover \$1,650, alleged to be due under a six months' contract to play in Nature at the Academy. Miss Comyns was dropped from the cast on Sept. 11.

William Greet's company, to present The Sign of the Cross next week at the Fourteenth Street Theatre, arrived last Thursday from Europe.

The Girl from Frisco, a musical farcical comedy, by Miron Leffingwell, is to be produced on Oct. 4 under the management of J. H. Davis and Co. Rehearsals are in progress in this city under the direction of George C. Jenks.

The Metropolitan Theatre will be managed hereafter by Theise and Jacobs, Mortimer M. Theise, the former sole manager, having sold a one-half interest to M. J. Jacobs, manager of Jacobs' Theatre, Newark, N. J.

Mary Sanders, who sued Richard Mansfield in the District Supreme Court of Washington over a year ago for salary alleged to be due under a contract for the season of 1895-96, but who lost her suit upon an appeal to the Court of Appeals taken by the defendant, has revived the suit Saturday by filing an amended bill of complaint covering points of exception in former rulings, Justice Cox granting leave to thus reopen the case.

Mrs. W. J. Blackburn, wife of a New York electrician, has wired the new Wieting Opera House at Syracuse.

W. J. Gilmore, David Henderson, and Charles H. Yale have formed the Inter-State Theatre company to produce extravaganzas and spectacles.

Sara Perry (Jane Harwar) is playing Edith Varney in Secret Service at the Empire.

Maxine Elliott and her sister, Gertrude, arrived last week from Europe.

Augustus Cook, who is playing in The Circus Girl, was arrested for assaulting his wife in their flat, at 19 West 102d Street, last Friday. In his defence Mr. Cook said that his wife assumed the aggressive attitude in a family jar, and he became so angered that he struck at her, without intending to injure her in the least. His wife's maid interfered and was also slightly cut. A doctor has certified that neither of the women is seriously hurt.

Giles Shine, engaged by Charles Frohman to play Richelieu in his special company presenting Under the Red Robe, was for two seasons with Julia Marlowe, playing the leading comedy roles. In Boston his Touchstone and Dogberry were compared with William Warren's. He was featured with Stuart Robson as one of the Dromios in his revival of The Comedy of Errors, and received the highest encomiums from the press throughout the country. Mr. Shine also made a great success as Stirlinglow in The Cotton King, a very strong Yorkshire dialect part. This will be his third season with Mr. Frohman, who could not have made a better selection for the part of the great Cardinal in his romantic play.

AT THE THEATRES.

Garden—A Bachelor's Romance.

Comedy in four acts by Martha Morton. Produced September 20.

David Holmes . . . Sol Smith Russell
Gerald Holmes . . . Orrin Johnson
Martin Boggs . . . William Sampson
Mr. Savage . . . Sydney Seymour
Harold Reynolds . . . Alfred Hudson
Mr. Mulberry . . . George Cooke
James . . . Annie Russell
Sylvia . . . Blanche Walsh
Helen LeGrand . . . Margaret Robinson
Harriet Leicester . . . Panny Addison Pitt
Miss Clementine . . .

The Garden Theatre was reopened last evening when Sol Smith Russell returned to New York, after an absence of several years, and presented Martha Morton's comedy, *A Bachelor's Romance*, which has met with much success on the road. A very large audience welcomed Mr. Russell and the members of his company, greetings of especial cordiality being extended to Annie Russell and to Blanche Walsh.

A Bachelor's Romance involves the case of David Holmes, editor and literary critic of the *Review*, who falls in love with his ward, Sylvia. For many years he has not seen this girl, and he has thought of her all along as a little child, forgetting the rapid flight of time. He has kept on sending her dolls and toys with never a moment's reckoning for the fact that even the littlest girls will outgrow the love of such things. So it is that when Sylvia dawns upon him in a beautiful young womanhood, the barriers which his asceticism has reared against the shafts of Cupid all go down, and the tender concern of the bachelor for his ward gives way to the love of a man for a woman.

But he learns that another and a younger man, Harold Reynolds, a scribbler on the staff of the *Review*, has fallen in love with Sylvia, and he realizes how much better youth must appeal to the girl than his own years and stolidity may hope to do. Then it falls to the bachelor's lot to act as judge in the *Review's* competition for a prize story, and he finds that his young rival is a competitor. He knows that the prize of \$10,000 would enable Harold to provide a home for Sylvia, and he sees that it lies in his power to snatch from the youth his chances for a double victory.

Harold's story is not a monumental effort, but it is clearly the best that has been submitted, and David Holmes, adopting the honorable course, awards the prize to whom it rightfully belongs. Harold, with the wise money in his pocket, becomes, however, a remarkable person in his own estimation, and his journalistic career is seriously blighted by the event. Sylvia promptly detects the shallowness of his nature, and gives her heart to the older and worthier David. This pretty picture is framed by other interests which serve to give the story picturesque, characteristic surroundings.

Mr. Russell has been admirably suited in *A Bachelor's Romance*, which is perhaps the daintiest, prettiest play that has come into his repertoire. Lacking here and there in substance or in strength of touch, it is always pleasing, and the excellent cast at the Garden more than supplied whatever might have been lost through an occasional want of individuality in character drawing.

Mr. Russell realized thoroughly well the central figure, and his impersonation of David Holmes will rank as one of his cleverest, most lifelike sketches. Dainty Annie Russell was more than ever charming as the trusting Sylvia, offering a truly delightful picture of girlish innocence and sweetness. Blanche Walsh gave a capital sketch of a dashing young widow. Margaret Robinson drew a clever portrait of a typical society girl, and Panny Addison Pitt did not look nearly so oppressive as she said she was. William Sampson presented an excellent character sketch as Holmes' old fogey secretary. Orrin Johnson made a somewhat unnatural young man about town, William Seymour and Sydney Booth were admirable as young newspaper writers, Alfred Hudson was artistic as an aged literary pauper, and George Cooke put in a neat bit as a servant.

The play was handsomely mounted, and William Seymour's stage direction was altogether delightful.

Grand Opera House—The Man-o'-War's Man.

Naval melodrama in four acts by James W. Harkins, Jr. Produced September 20.

Captain Jack Conway . . . Thomas E. Shea
Lieutenant Herman Schiller . . . Lawrence Grattan
Ensign Barry Stanley . . . Frank Buonan
Senior Ensign Cardenas . . . H. Fletcher Hovey
General Ivan Petrovitch . . . William Carnes
General Raposo . . . J. Irving Southard
Baron Adamantoff . . . J. E. Gilber
Prince Septime Baronsky . . . Richard Hutchins
Lieutenant Victor Leontine . . . William Johnson
Hon. Cyril Denleigh . . . George West
Count Von Winterfeldt . . . Charles Rollins
Russian Gaiety . . . John Wilton
Elinor Denleigh . . . Louise Brooks
Jessie Denleigh . . . Gertrude Roosevelt
Rose Leontine . . . Rose Adelle

A very large and enthusiastic audience greeted *The Man-o'-War's Man* last night, and all of its melodramatic desires were fully satisfied. No time at the beginning is lost in explanations. The action and complications, and consequently the interest of the audience, commence at the opening of the play and continue to the very end. The play is strong, full of life and color, and rises above many melodramas in the brightness of the dialogue, and its freedom from entire dependence upon mechanical effects. It was presented, moreover, with great dash and spirit by a very capable cast. Judging from the play itself and the warm reception it enjoyed last night, it is reasonably safe to say that J. W. Harkins has a useful and durable melodramatic property. While the play does not rely solely on mechanical effects, these are not lacking, and they are unusually realistic and effective.

Everybody who is fond of the sea and its excitements and can be thrilled by stories of naval fights should like *The Man-o'-War's Man*. It teems with stirring adventures and hairbreadth escapes on land and sea. The interest centers around Captain John Conway, a bold and dashing sailor who has a series of wonderful adventures, which begin in the calm of the New Army and Navy Club in New York, and gradually increase their capacities as "thrillers" until the grand climax in the last act is reached, when the United States ship *New Orleans* does battle royal with the British vessel *Scorpion*, and sinks her amid the boom of real cannons, the belching forth of real fire and the rising of real smoke.

Meanwhile, in the second act the United States Naval Headquarters at Honolulu have been shown, and in the third act there have been realistic pictures of Sebastopol and Gibraltar. The love interest in the play is found in the attachment which Elinor Denleigh, who has been celebrated as Vera Marandoff, a Russian spy, feels for Captain John. The time comes when she must choose between her loyalty and duty to the Russian Government and her

love for the captain. Strong in will as she is, her love is too much for her to struggle against, and she renounces Russia and takes Captain Conway.

These two strong parts are capably played by Thomas Shea and Louise Brooks. Mr. Shea acts the part of the manly hero with grace and quietness, suggestive of reserve force which is quite effective. Miss Brooks is graceful and generally efficient, but would be stronger in the part if her voice had more power. One of the best of the others in the cast was Frank Bowman, as an ensign of Irish birth. The other men were good and the women were pretty and played with spirit.

Star—The Fair in Midgettown.

Spectacular play in four acts by Robert Breitenbach. Music by Victor Hollander. Produced Sept. 20.

Stockfellow . . . Mr. Wilke
Maggie . . . Mrs. Griebe
Mary . . . Elise Lau
Dr. Brown . . . Mr. Hartwig
Fatman . . . Hermann Ring
Alice . . . Toni Meister
Joe . . . Max Walter
Freelunch . . . Franz Ebert
Scap . . . Bertha Jaeger
Annie . . . Selma Goerner
First Lackey . . . Mr. Ludwig
Second Lackey . . . Mr. Zeldner
Valet . . . Mr. Juhnke
First Policeman . . . Mr. Korn
Second Policeman . . . Mr. Werner
General Grant . . . Helene Lindner

The Lilliputians made their first appearance since their return from Europe at the Star Theatre last evening in a new play by Robert Breitenbach, called *The Fair in Midgettown*. The story of the play was outlined in *Tax Mignon* several weeks ago.

In the main, *The Fair in Midgettown* is an improvement on some of the fantastic dwarf dramas the Rosenfelds have inflicted in recent years on a long suffering American public. The ballet element is still prevalent, and the dancers are not especially graceful or comely.

The song and dance specialties of the Lilliputians are many of them quite entertaining, notably the ensemble numbers. Their Spanish choros and castanet specialties, which form the finale of the first act, made a palpable hit, and the tiniest midget of the entire outfit that toddled on as the central figure of the diminutive group was the recipient of genuine ovation.

The midgets comprise Elise Lau, Hermann Ring, Mrs. Toni Meister, Max Walter, Franz Ebert, Bertha Jaeger, Selma Goerner, and Helene Lindner, the latter being featured in the programme.

Franz Ebert is by all odds the funniest and cleverest of the male midgets. Max Walter is rather too tall to be classed as a Lilliputian, but sings with agreeable results. It must be said in all candor, however, that a little "Lilliputian" acting goes a great way, and the audience is apt to tire of the midget species of dramatic entertainment long before the performance is over.

Broadway—Half a King.

It was natural to see Francis Wilson last night on the stage of the Broadway Theatre—the scene of his greatest comic opera successes—since he became a star—and it may have been because of his return to familiar surroundings that the performance of *Half a King* went with even more snap and vim and sparkle than it did a year ago at the Knickerbocker. Mr. Wilson's friends were present in full force, and he received a welcome so hearty and enthusiastic that it might easily be construed as signifying public approval of his recent declaration of independence. It was vociferous enough to be heard three blocks away; if it did not cut the thick atmosphere of In Town and awaken the "smolent" "beauty show" it was because of intervening walls of brick and stone.

Comic opera stars have come and gone during the past few years, but the popularity of Francis Wilson has never waned. Since two days of the first production of *Ermione*, the theatre-going public has considered Mr. Wilson the best in his line, and his own ability, the excellence of his companies, and the completeness of his productions have brought him continual success.

Manager A. H. McCormick has made many improvements in the house during the summer. The entrance has been redecorated and presents a fine appearance from the street. Inside the decorations are also new, as are the lighting arrangements, and the house, always a comfortable one, is now more cheerful than ever before.

Half a King proved itself still popular last evening. It has the merit of being a real comic opera, with a definite plot, and music that is pleasing and tuneful. Mr. Engländer has the art of writing music which suits exactly the requirements of comic opera. The "Gay Pierre" song, especially, is a most pretty and dainty composition. Mr. Smith, as stated, has evolved a most amusing plot, and the dialogue and the words of the songs are well written throughout.

The opera was staged with the richness and thoroughness always characteristic of Mr. Wilson's productions. The scenery in the second act, showing the palace of the Duke de la Roche-Trameau, and painted by Richard Marston, is one of the finest ever seen in any theatre in this city. The costumes of both principals and chorus are magnificent.

Mr. Wilson was greeted with long continued applause on his entrance. The role of Tireschappe is admirably adapted to his abilities, and he plays it in his own inimitable way, displaying to a marked degree his eminence as a comedian. His topical song "If I Were Really a King" was sung to repeated encores.

Lulu Glaeser, Mr. Wilson's clever and attractive prima donna, earned laurels last evening. The rise of this young woman has been rapid, but none the less merited. Her youth and beauty, combined with the dash and chic with which she sings and acts the part of Pierrette, make her most attractive and satisfactory.

J. C. Miron's *de profundis* voice is still heard in the role of the Duke de la Roche-Trameau, and a better exponent of the part it would be difficult to find. The role of Mistigris was in the capable hands of Peter Lang, and Clinton Elder's voice was heard to good advantage as Honoré. John Brand was an excellent Duke de Chateau-Margaux, and Edward P. Temple a satisfactory Benoit.

A new comer in the cast, Celeste Wynn, plays the part of Lucinde happily, and the chorus is well drilled, useful, and pleasing to look upon. The theatre management sprang a surprise upon its worn-out patrons last night, in the form of a little mirror attached to the back of each seat. This not only encouraged the taking off of head gear, but made possible a distinctively feminine diversion between the acts.

Olympia—The Cat and The Cherub.

A play of Chinese life in San Francisco called *The Cat and the Cherub*, written by Chester B. Fernald, was produced here last evening. The

story of the play was told in last week's *Mirror*. It is a tragedy, and shows a phase of life among the Chinese with which most people are totally unfamiliar. Owing to the lateness of the hour at which the play was put on detailed criticism of the performance is reserved until next week.

Third Avenue—Northern Lights.

Northern Lights, a strong American melodrama that had been seen in other theatres in this city, opened a week's engagement at the Third Avenue last night before a large audience. It is played by a good company, and will no doubt enjoy a prosperous engagement.

At Other Houses.

EMPIRE.—Secret Service will close next Saturday its successful revival at this house. Maude Adams will appear on Monday, for the first time here as star, in *The Little Minister*.

ACADEMY.—Nature continues at this house, having undergone extensive revision.

FIFTH AVENUE.—A Southern Romance will remain another fortnight, Richard Mansfield following on Oct. 4.

FOURTEENTH STREET.—Shall We Forgive Her will continue this week, giving way next Monday to *The Sign of the Cross*.

LYCEUM.—E. H. Sothern and his company have begun their third week in *Change Alley*.

HOYT'S.—A Bachelor's Honeymoon is amusing large audiences, and has commenced its third week.

HARLEM OPERA HOUSE.—Denman Thompson reappeared last evening in his familiar success, *The Old Homestead*. The Lyceum Stock company follows next week in four plays.

COLUMBUS.—The Girl I Left Behind Me is the week's bill at this popular Harlem house.

BIJOU.—Roland Reed and his company continue to present the amusing farce, *The Wrong Mr. Wright*.

MANHATTAN.—What Happened to Jones has scored a strong success as a thoroughly diverting farce.

GARRICK.—A Stranger in New York has been improved by new songs and promises to become quite familiar in New York.

CASINO.—This house is dark this week during final preparations for the opening of *The Belle of New York* next Tuesday.

MURRAY HILL.—Nance O'Neil's success as Leah the Forsaken has impelled the management to continue this bill another week.

HERALD SQUARE.—The Girl from Paris is presented by the Boston cast for its last week at this house. The three-hundredth performance will be celebrated on the last night. The French Maid will be produced next Monday.

KNICKERBOCKER.—The London Gaiety company continues in *In Town*.

DALY'S.—The Circus Girl shows no sign of weariness in its long run of fifteen weeks.

WALLACK'S.—Herbert Kelcey and Effie Shannon have begun their second week in *A Coat of Many Colors*.

METROPOLIS.—The Privateer is the attraction at this house for the week.

PEOPLE'S.—The Waifs of New York opened a week's engagement at this house last night.

THE CASINO DIFFICULTIES.

An injunction was served last week upon George W. Lederer and George R. McLellan, of the Casino, at the instance of Joseph V. Jordan, vice-president of the George W. Lederer company, who seeks to restrain them from wasting funds alleged to have been advanced by himself and others. Mr. Jordan's lawyers announced yesterday that their client had made frequent advances to Messrs. Lederer and McLellan, and that, while he was satisfied that the Casino receipts had been large of late, no readiness to repay the sums had been shown. Mr. Jordan has taken the step for the simple purpose of securing an accounting.

AN AUTHOR'S PROCEEDING.

Barrett's Burlesquists, who have been producing *The Gawwollers*, a burlesque, on the road, were announced to appear at the London Theatre on the Bowery in this piece this week. The author, Octavius Cohen, who was not satisfied with the plans for the New York production, yesterday procured a court order to restrain the representation of the piece on the ground that certain royalties were due. The *Gawwollers*, therefore, was not put on last night, a house bill being substituted.

MEETING OF THE ACTORS' SOCIETY.

A special meeting of the Actors' Society of America was held last Friday at the society's rooms in this city to consider the proposition that the society should affiliate with the American Federation of Labor. It was resolved that the society should at once take steps to such an end, and President Joseph Wheelock was authorized to appoint a committee of seven to confer with Mrs. Clara S. Foltz, counsel for the society, concerning the legality of the proposed action. The committee will report at another special meeting to be held on Oct. 15.

A SOUTHERN ROMANCE TO CLOSE.

Fortune has not smiled upon *A Southern Romance*, despite the fact that in the opinion of many it is a dainty and interesting play. It is rumored that it will not be taken on tour, as was expected, but that contracts will be canceled, and that the play will be taken off at the end of its present engagement at the Fifth Avenue Theatre. The members of the company are said to have yesterday received their two weeks' notices of dismissal.

SOUSA'S PLANS.

Maud Rose-Davis, soprano, and Jennie Hoyle, violinist, have been engaged as soloists for John Philip Sousa's eleventh regular tour, which begins in Scranton, Pa., on Oct. 4. Mr. Sousa's new opera, *The Bride Elect*, will be produced in Boston on Jan. 3. Ernest Gros is painting the scenery. Frank Barnes is designing the costumes, and Ben Teal will stage *The Bride Elect*.

MONSIEUR JACK.

A powerful four-act drama, by William F. Gilchrist, the well-known dramatic critic, with strong part, dual role, for emotional action, on royalty. Address 34 W. 36th St., New York.



I dropped in to a matinee of *The Girl From Paris* last Saturday afternoon and found it just as bright and fresh and clever as it was a year ago, if not more enjoyable.

"It is to laugh." There is no mistake about that, and I tittered over all the naughty scenes with as much appreciation as though I had been one of the time worn chappies in the front row. As I watched Clara Lipman flitting her feet and flashing her lingerie about the stage in time to the music I couldn't help thinking of what a certain clever New York man said at a dinner the other night.

He is editor of about a dozen publications on this and the other side of the water, which are principally remarkable for reproduced photographs of young women without chaperones, but with petticoats and legs very much in evidence.

Somebody at the table reproved him for being engaged in editing such papers.

"This is the end of the Nineteenth Century," he said, "and the watchword of success is lace, legs, lingerie, lasciviousness and luck."

Which is important, if true.

Talking of legs, how many actresses there are whose legs are a sealed book to the public.

They never prance before the footlights in the bifurcated silken garb that so many of their sisters affect on all stage occasions.

It makes one shudder to think of Georgia Cayvan in tights, or Maude Adams, or Mary Manning, or Effie Shannon, or Isadore Rush. And there are others. Lots of them.

Yet what would Truly Shattuck be if she could not get a "shape" part? What would Jennie Joyce have been if she had been unable to appear in tights? Marie Jansen's legs were her fortune, and many a magnificent creature who proudly leads the Amazonian march would never have seen back of the stage if nature had not endowed her with a certain amount of adipose tissue disposed to her advantage.

I should think that an admirable essay could be written by A. C. Wheeler or Joe Howard, or some other as well posted on the subject (if there be any), on the decline of the pink and palpitating heavy weight chorus girl and the rise of the slim and willowy maiden in her place.

It was Seabrooke first, I think, who dared to innovate the S. and W. in place of the pink and palpitating. In the Isle of Champagne he put on a little dance in which five girls in flower trimmed straw hats and rose colored gowns figured.

They danced into popular favor that night, and they have held the place ever since. Try and get into the chorus now if you weigh over a hundred and fifty pounds and the manager will give you the merry ha-ha.

In *The Wrong Mr. Wright*, at the Bijou Theatre, Isadore Rush wears some of the prettiest gowns that I have ever seen. They're dreams, girls. I had my dressmaker go to a matinee just to copy them.

In the first act the actress enters in one of those horsey, mannish affairs in which she looks so well and so deliciously feminine.

It is a tailor gown, made with a skirt fitting snug about the hips and flaring about the feet. The little English box coat has a seamless back and is finished with felled seams and pockets. The waistcoat is of figured satin, and there is a fob and a sailor hat with a lettered ribbon about the crown.

Then in the second act she drifts in looking like a great pink rose. Her gown is of pink tulle, the shade of the sky just at the first touch of dawn, and it is flounced to the waist, the edges of the ruffles being pinked.

In the last act she dons a lace and lawn creation with a bodice of accordion plaited green satin. The frocks are all beautifully adapted to the wearer's style, and all the women in the audience sigh when she comes on the stage.

I don't suppose that any mere man will appreciate this description, but all you stage girls will revel in it, I know.

CUES.

Vernona Jarbeau was in town yesterday on her way to Albany, where she appeared last night in *The Paris Doll*. DeKoven and Smith's musical comedy is said to possess strong comic features and excellent opportunity for bright acting and singing. Miss Jarbeau has a part well suited to her, and her company is composed of capable people.

A. H. Canby arrived from England last Friday on the *St. Louis*. He is busy preparing *The Circus Girl* for its tour.

Owing to a technical defect, the will of the late Jessica Seeley Marshall, has been declared revoked by the Probate Court of Connecticut. Mrs. Marshall, who was a granddaughter of P. T. Barnum, and who received one-third of his estate, left a fortune of \$500,000, of which her child will receive two-thirds and her husband the remainder.

"Aunt" Louisa Eldridge declares that Nance O'Neil is the best Leah she has seen since Lucille Western's day.

Alice Kauser is now representing leading American authors. She is conducting negotiations for several important plays. Besides selling plays for tours and long runs, Miss Kauser has been successful in inducing the owners of tried metropolitan successes to rent their plays to the numerous stock companies that have been organized lately. She is looking now for a musical comedy for the use of a prominent woman star.

Henry Miller opened his second season in Hartsense, at the Court Square Theatre, Springfield, Mass., last night. The play has been changed and strengthened in the third act. A large audience gave the star a warm welcome. J. I. C. Clarke, who with Charles Klein wrote the play, was present, with several newspaper men.

New members of Carraway's American Mahatma company are: The Murray Sisters, singers and dancers; Jessie Wilson, banjo soloist; and Manning and Wright, sketch artists.

The three Schuyler Sisters have joined Charles A. Gardner's company.

Fred Hallen and Mollie Fuller have left for Chicago, where their First Prize Ideals will open on Sept. 13.

THE PRIVATEER CASE.

The application of Harrison Gray Fiske for an injunction *pendente lite* to restrain Lewis Morrison and Edward J. Abram from producing his play *The Privateer* came up yesterday (Monday) in the Supreme Court before Justice Russell. Ex-Judge A. J. Dittenhoefer appeared for the plaintiff and William P. Burr for the defendants.

The motion was made by Judge Dittenhoefer, who submitted the salient features of the complaint, which alleges, among other things, that the plaintiff originated and composed *The Privateer*; that in order to be successful it must be produced in a first-class manner, with suitable scenery, cast, mechanical and electrical effects; that the defendant Morrison agreed, in writing, in February, 1895, to produce said play "in a thoroughly adequate manner" on or before the 15th day of February, 1896, and to pay to the plaintiff as royalty a certain percentage of the gross receipts; it was well understood by said Morrison that it was necessary for the success of the play that the cast should be of a high order, and that the scenery and effects should be of the first grade. This is shown conclusively by Morrison's letters to the plaintiff, copies of which are annexed to the complaint. Subsequently the agreement between the parties was modified by an agreement of the 10th day of February, 1896, of which a copy is annexed to the complaint and marked exhibit "B." This last mentioned agreement extended the time for the production of the play from the 15th day of February, 1896, to the 1st day of November, 1897, and contained a provision for the payment of liquidated damages on the failure to produce said play on or before last mentioned date. The complaint further alleges that the defendant Abram is interested in the production of said play, and has acted as manager thereof and in making arrangement for its representation at the Star Theatre (where it was produced on the night of the 21st of August, 1897, and for many days thereafter); that in violation of the said agreement to produce the play "in a thoroughly adequate manner," the defendant is about to produce it at said theatre in a wholly inadequate manner; that the actors announced to appear are incompetent and unsuitable for their parts, the scenery and mechanical effects are cheap and of an inferior order; and that several of the electrical and mechanical effects belonging to the play and necessary for its success are to be wholly omitted; that if the play is allowed to be produced as a theatrical property and injure plaintiff's reputation as an author, and that he will be deprived of large royalties and suffer irreparable injury.

The complaint served upon the defendants was supported by a number of affidavits, among them the plaintiff's confirming the allegations of the complaint, and adding that the plaintiff found, at a rehearsal of the said play on the 3d of August, 1897, that the members of the cast were utterly unsuitable and incompetent; that the scenery was wretched and inadequate; that many of the electrical and mechanical effects were omitted. He also alleges that the defendant Abram admitted the penurious conduct of the co-defendant, and showed to him in a letter-book a copy of a letter he had written to Morrison begging him to provide a more suitable cast. He specifically calls attention to the ship scene, which he declares to be ridiculously bad in composition, drawing and painting; so bad that it was gazed by the actors. Another scene that he declares was inadequately produced is where a man is swimming in a tempestuous sea, which was cheaply and poorly presented, and he says that the electrical devices which show sunrise, dawn, etc., were wholly omitted.

In one of the letters annexed to the plaintiff's affidavit the defendant Morrison says, "Had you granted me the stay asked, you would have seen your play produced surrounded with cast, scenery, etc., the best that money could buy." This was in answer to a refusal on the part of the plaintiff to grant a further extension of time, and confirms the understanding that the play was to be produced in the highest and best possible manner.

The affidavits of Charles E. Powers, James A. Waldron, J. Carl Mayrhofer, electrical engineer, and Josef A. Physic, sustain the allegations of the complaint, and show that instead of surrounding the play with "cast, scenery, etc., the best that money could buy," the cheapest scenery and electrical artists and scenic painters were procured.

After the complaint and notice of motion was served, the play was produced at the Star Theatre, and a number of ladies and gentlemen who saw its production, and who are competent to pass an opinion upon the production, have made affidavits showing that the production was as bad, wretched, and disgraceful in all things as the plaintiff in his complaint feared it would be. What was at the time of the service of the papers apprehension, is now reality.

A notice was served with these additional affidavits that application would be made to the Court at the time of argument for leave to read them.

The following points were made in the ensuing portion of plaintiff's memorandum on motion for an injunction.

I. The defendants having in express terms agreed to produce the play in a thoroughly adequate manner, specific performance of that covenant can be enforced by a court of equity.

II. Courts of equity will restrain another person from attributing to the author that which he has not composed or written, if it be injurious to him.

III. The injunction should be allowed.

In the course of his argument before Judge Russell, ex-Judge Dittenhoefer contended that independent of any conflict of evidence in regard to the adequate or inadequate production of the play, the weight of evidence was in favor of the plaintiff's witnesses from the fact that the defendant, Abram, had himself written a letter to the plaintiff in which he complained of the cast being inadequate, and therefore his Honor must throw the scales in favor of the plaintiff.

Ex-Judge Dittenhoefer then produced another letter that the defendant, Morrison, had written to the plaintiff in which he complained of the many foibles of Abram. "Thus," concluded ex-Judge Dittenhoefer, "each of the defendants is on record against the other."

Alfred Ayres said that "the play as a property has been damaged materially by the inferior manner in which it is put on the stage, with a company that is for the most part incompetent, and scenery and effects that are poor and totally inadequate."

Paul Kester, the dramatist, said the production did not develop the dramatic possibilities of the play.

Marie Doran, dramatic author, said the mounting was crude and the acting incompetent. She told of her experience as co-author of *Carmen*, which Abram played on tour and which she was obliged to attach for unpaid royalties. She

had been promised an adequate production and the promise had not been kept.

Robert Hickman, the stage manager, declared that some of the effects were ridiculous. He staged *Secret Service*, and he said that had that play been produced in the style of *The Privateer* it would undoubtedly have proved a dismal failure. "It is a matter of regret that such a capital play should be spoiled by an execrable representation."

Charles Edwards, scenic artist and costumer, said "the whole production, including the scenery and effects, was wholly inadequate."

Harley Merry, the scenic artist, said proper scenery for *The Privateer*, without the mechanical effects, would cost about \$3,500. None of the scenery used was better than mediocre, and most of it was wretched. "It is impossible for me to believe that the scenery was designed or mounted by any one having a legitimate or rightful claim to be classed as a good scenic painter."

Chandler Fulton said that the possibilities and situations devised by the author were not realized.

William Calder said that *The Privateer* was a scenic play, and the measure of success of such a production depends upon stage setting and effects. Mr. Morrison read the play to him and laid great stress upon the scenic adjuncts. They were missing from the performance at the Star Theatre.

Besides the affidavits, letters, etc., that accompanied the original complaint, there were many additional affidavits submitted to the court in support of the plaintiff's action by experts who witnessed the production at the Star Theatre.

Charles Klein said that the production was neither adequate nor first-class, the cast and appointments being inadequate. The open sea effect and sunrise were utterly ridiculous. Several characters were in incompetent hands. Albert Ellery Berg made statements to the same effect, and asserted that there were but two competent actors in the cast.

J. I. C. Clarke, vice-president of the American Dramatists' Club, characterized the scenery as "fourth-rate;" the mechanical effects as beneath any rating and the cast as decidedly inferior. He described the sunrise in Act Three as "the worst possible dandy, revealing a polygonal pink band around the alleged sun, in a jelly comet sky." He pronounced the open sea as "the worst thing of the kind conceivable."

A. Oakley Hall, lawyer and journalist, had "never seen such inefficient scenery." The melodrama was so well constructed that the situations really carried the interest of the spectators, although the company was second-rate. The costumes were incongruous.

F. F. Mackay said that spectators laughed at the scenic effects and the efforts of the company. The author's intentions were not carried out by the producers nor were the opportunities the play afforded grasped.

James A. Waldron swore that the actors were inefficient, and the scenery and mechanical devices were crude.

J. Carl Mayrhofer, the electrical engineer, pronounced the electrical effects to be so absurdly poor as not to be worthy of consideration. In his opinion, the play has been greatly damaged by the wholly inadequate presentation of the author's design.

A. M. Palmer said that *The Privateer* could not be produced adequately at a less outlay than ten or twelve thousand dollars. "A play like *The Privateer* requires to be mounted with great particularity and deftness. On the night I saw it, its great 'heart interest' was sufficient to rivet the audience's attention and awaken applause in spite of the inadequate acting and the poverty of the scenic adjuncts. Had the play been properly produced, it would have been a most pronounced melodramatic success. The value of the play has been damaged seriously by the manner in which it is staged."

Claude L. Hagen, scenic contractor and master mechanic, said that stock scenery was utilized in places. There was an absolute lack of detail. "Skimpiness" was noticeable in every scene. Cheapness and faulty construction prevented "dark changes."

Charles E. Power said that the sea scene in Act Three was "the worst attempt at painting and mechanism ever seen on the stage of a New York theatre." The attempt to represent a man swimming was "abortive and ludicrous."

Charles Bradley, dramatic author, said the scenery was of the cheapest description, and the acting execrable. He saw "plenty of canoes but no effects." The production could be set down as a "fake."

There were submitted by the defendants, in support of their contention that the play was presented in a thoroughly adequate manner, affidavits of Al. Hayman, James L. Lederer, Moses Reis, Charles F. Gall, Gustave Lawson, the defendants' electrician; Sydney Horner, who wrote the incidental music for *The Privateer*; Thomas W. Miner, Harry J. Waring, Frank Murray, George Kennington, Harry Phillips, Arthur Voegelin, D. Frank Dodge, Joseph Humphreys, Lorimer Johnstone, who is a member of *The Privateer* cast; Charles Carson, Humphrey Davey, Philip D. Acherman, who painted *The Privateer* scenery; Frank V. Hawley, acting manager of *The Privateer* company; Henry N. Bennett, William E. Gorman, D. W. Trause, and Agnes Rose Lane.

William P. Burr, of Burr and De Lacy, the defendants' attorneys, made a brief argument in which he maintained that the plaintiff had no case in a court of equity because in his contract with the defendants damages were fixed at \$1,000 in case the play should not be produced previously to a certain date "in the manner provided." The second point of his argument was that in case damages were sustained they could be recovered, as it had not been shown that the defendants were irresponsible. He further claimed that *The Privateer* had been successfully produced, and therefore the apprehensions of the plaintiff had not been justified.

Justice Russell gave permission to the lawyers to submit briefs and he took the papers in the case, reserving decision.

ENGAGEMENTS.

Edwin Keough, for the Blue Jeans company.

E. R. Philips and Thomas McGrath, with Mr. and Mrs. Elmer Grandon.

Grace Hopkins, with Frederick Warde's company.

Lillian Buckingham, with Oliver Doud Byron's company.

Severin J. De Deyn, for Human Hearts.

Dorothy Humbert, Louise Moore, and Josephine Arthur, for the Bijou Theatre Opera company, Washington.

For Paul Caseneuve's company: John A. Lane, Fred Lyman, Joseph C. Gordon, John C. Black, Sheridan Terrin, Louis Le Bay, W. P. Barrett, Charles Hanson, May Stewart, Marie Curtis, Addie Raymond, and Marie Taylor; Joseph Flutka, manager; David Wheeler, business-manager.

AN INTERESTING CONTROVERSY.

The Cat and the Cherub, a Chinese play, by Chester Fernald, which was accepted for production by Oscar Hammerstein, may be the cause of a great disturbance in music hall matters in New York.

Charles Frohman, who, with David Belasco, controls the rights for *The First Born*, another Chinese play, by Francis Power, was naturally much disturbed when he heard that Mr. Hammerstein intended to produce a play somewhat similar to *The First Born*. He heard that some of the situations were the same as those used in *The First Born*, but as he was unable to prove it until after production, he sought to prevent the production.

There is a law in New York which reads that drinks must not be served in a building in which plays are enacted, so Mr. Frohman, through his attorneys, notified Chief of Police McCullagh that this law would be violated at Hammerstein's on Monday evening.

In speaking of the matter yesterday to a Mirror representative Mr. Frohman said: "I have always wished to have a little buffet in my theatre, where my patrons could get refreshments between the acts, but I was prevented by the law which forbids the selling of drinks in theatres. Now that Mr. Hammerstein intends to produce a play in a house where drinks are sold, I see no reason why he should not be made to obey the law as well as anybody else. I understand that one or two of the scenes in his piece are similar to scenes in *The First Born*, but of course we can do nothing about that until the piece is produced. Mr. Belasco is now on his way here, and when he arrives we will come to some decision in the matter. At all events, *The First Born* will be produced at the Garrick as originally arranged."

Mr. Hammerstein was not very much disturbed over the matter. He simply told Chief McCullagh that if he acted, he must not single him out to be made an example of, but must proceed against all the music halls in which burlesques and sketches are given while drinks are served, as the proprietors are all equally guilty.

If this ancient law, which is practically a dead letter, is enforced, it will mean a serious loss to the music halls, as a great part of their profits is derived from the sale of drinks. On the other hand, the enforcement of the law would please the managers of regular theatres, who in many cases suffer from the competition of the music halls where liquors are sold.

MAY IRWIN'S NEW PLAY.

May Irwin opened her season at the Taylor Opera House, Tru-ant, N. J., Sept. 17, in her farce, *The Swell Miss Fitzwell*, by H. A. Du Souchet, to a crowded house.

The story of the play is about the troubles of the Count De Cagiac (Ignacio Martinetti) and his American wife (Miss Irwin). The Count has been disowned by his family for marrying against their wishes, and his wife, to support the family, opens a dressmaking establishment unknown to her husband, not wishing to hurt his family pride, while he, without her knowledge, embarks in the face powder business, in connection with Captain O'Donovan (Joseph M. Sparks). Miss O'Otello, a vaudeville performer, is a patron of the dressmaking parlors, and while there meets the Count, who was an old flame of hers in Paris. He wishes a testimonial from her for the face powder, and gives her a diamond necklace as a persuader. His wife sees part of the transaction, misconstrues matters, and immediately goes to Oklahoma for a divorce. There are numbers of laughable complications, which are not explained, but everything is taken for granted and the play ends happily.

Miss Irwin has a character that fits her and gives full play to her gifts as a comedienne. Ignacio Martinetti also is suited to his part, and gives an artistic personation of the excitable Frenchman. Roma was a dashing chanteuse and her songs won many encores. As Captain O'Donovan Joseph M. Sparks had ample opportunity for his clever Irish comedy work. Marion Giroux was both capable and attractive. There are many catchy songs and taking specialties.

TO REST FOR A WEEK.

Colonel E. M. Graves, manager of the Bimbo of Bombay company, stated to a Mirror representative yesterday that his company would rest this week, owing to an accident that happened to Jennie Reifarth at Elizabeth on the evening of Sept. 11. Miss Reifarth pluckily continued to act throughout last week at Rochester and Albany, but her physician now insists that the injury might prove fatal unless she takes a week's rest. Mr. Graves added that Edgar Smith, the author of *Bimbo of Bombay*, will take advantage of the company's lay off in New York this week to revise and condense the piece and rehearse the company daily. New specialties and various novel features are to be introduced. The dates of the current week were all in one-night stands, and were canceled Saturday by wire.

SAID TO THE MIRROR.

BLANCHÉ WALSH: "Utica is a one-night stand which nearly all companies play, and the profession has hitherto looked upon it as a disagreeable place because of the poor hotel accommodations. For the information of my fellow actors, I want to call attention to a hotel called the Butterfield, which is on the main street, a short distance from the theatre, and where the best accommodation can be had at moderate charges."

WILLIS E. BOYER: "Dan Sully's business with *The Corner Grocery* has been large in New England, and Mr. Sully has had so many requests for his last season's success that he has decided to play it again. *The Corner Grocery* will be taken off Sept. 25, and O'Brien the Contractor put on Sept. 27. The company now engaged will appear in the second play."

E. D. SHAW: "The business of *In Old Madrid* continues to be excellent, notwithstanding the temperature in Iowa has been ranging from 95 to 98 degrees."

T. DANIEL FRAWLEY: "The success of the Frawley company in Frisco has been most gratifying, and the pleasant words *The Mirror* has said about it are very helpful, and are gratefully appreciated not only by myself but by every member of our players, who seem to be as proud of the company's success as I am. Several members of my company have refused flattering offers from leading managers, but they have preferred to remain with me. I have no contracts with them, for I do not need contracts. They are comfortable, and they remain. I have not had a contract with any player in more than two years, and have never had a lawsuit. I am still anxious for new plays, and the first one that scores a success will result in my seeing us in the East."

MIRROR CALLERS.

Among those who visited *The Mirror* office during the week were:

Frederick Reynolds, Clarence E. Calder, Joseph Damery, E. L. Sackett, Frank De Vernon, Frank Ely, A. Kennedy, Hillard Wright, R. P. Lewis, W. R. Hatch, Thomas Ma-Larney, J. A. Sturges, Edward Craven, F. V. Hawley, Charles Cantor, Samuel Freedman, Clifford Pembroke, John Armstrong, Ward Keane, J. C. Briel, Lyon Adams, Frank Doane, George L. Stevens, William Gavin, Harry R. Marshall, Edwin Emery, Clarence West, Fred Richardson, Wallace Henderson, Fred Turner, Harry Clay Blaney, Sheridan Block, T. D. Daly, T. W. Goodwin, Frank Carrier, Julian Grier, Ed Hirsch, Edwin Morrison, E. H. Lewis, Harold Russell, John Shady, H. E. Lorenz, Neil McNeil, Neil Florence, Walter Chester, Woodward Barrett, E. P. Nugent, Frank Rushwood, Granville Taylor, Charles Kent, T. T. Whiting, George Mandeville, Ben Thompson, Dan Finn, Arthur Magill, Frank Lander, Walter Burridge, R. E. St. Clare, William Hepper, D. M. Bullough, George E. Perlot, Edwin Phillips, June Stone, M. L. Kellogg, Harry Rogers, Seth C. Halsey, Frank Marions, Alfred Burnham, W. E. Reeves, Walter Burridge, Joseph Felan, Richard Sherman, W. J. Ringland, Alex. Kearney, Joseph Menchen, George Robinson, Guy C. Morris, Arthur Earle, Augustus Cook, Alfred Daly, John J. Iris, Al. H. Fields, L. V. Hicky, Henry Jewett, Walter Vincent, Herbert Myers, L. L. Adams, C. M. Turner, Ben Thompson, Charles Dickson, Louis Hendricks, J. C. Briel, Hal Reid, Theo. Hamilton, Carl St. Aubyn, Charles Marriot, Harold Russell, C. H. Montgomery, Percy Lorraine, Julia Hanchett, M. Shontwell, A. Palmer, Mayne Kealty, Eleanor Hunter, Mrs. Henry Bergman, Viola Armstrong, Miss Newhall, Minnie Carleton, Edna Scott, Grace Hopkins, Adelaide Russell, Mrs. W. P. Adams, Lucile Stewart, May Sargent, H. E. Sargent, Trixy Frigiana, Helen Morris, Lida Clark, Anne Sutherland, Grace Heyer, Britta Marie, Anna C. Hurlbert, Marie Henderson, Grace Ogden, Coralie Clifton, Helen Harrington, Ethel Hertalet, Lillian Mortimer, Bessie Sears, Mrs. A. Allen, Paine Davison, Bertha Kellogg, Olga Vane, Ada Cope, Effie Seymour, Louise Forrest, Lillian Meyer, Annie Goodwin, W. J. Borden, Helen Guest, Helma Baudet, Francis Allen, Margaret Saxon, Edith Ward, Franchon Campbell, Maud R. Stowe, Mrs. E. H. Lee, Mollie Moller, Lulu Tabor, Julia Romine, Lillian Chantore, Hattie Vera, Emily Russell, Geneva Parker, Minnie Jarboe, Floy Crowell, Gladys Earle, Francis Crossman, Beatrice Leith, Kitty Warren, Sara E. R. Schenck, Mary McCall, Mrs. Trumble, Edna Black, Anna Loomis, Adelaide Russell, Katherine Dooling, Phyllis Rankin, Nellie Callahan, Katherine Walsh, Lela Williams, Alice Gray, Helen Marvin, Mrs. George H. Carr, Ella Fountainbleau, Lottie Seymour, Marjorie Carle, Marie Barnum, Nellie M. Davis, Elme Kent, Izra Breyer, Alice Campbell, Mildred Meade, Viola Armstrong, Beryl Hope, Marie De Garma, Maud Hoffman.

A NEW THEATRE FOR WATERBURY.

A new theatre is soon to grace the city of Waterbury, Conn. It is now in course of construction and will open Dec. 16 with Francis Wilson as the initial attraction. When completed it will be one of the handsome places of entertainment in the State of Connecticut, and its stage will accommodate the largest of traveling attractions. It will be perfect in its appointments. S. Z. Poli, of New Haven, is the lessee, while Ed Goodman figures as manager. The new theatre will be known as Poli's Theatre.

OBITUARY.

Little Margery Valentine, last season with Clara Morris' company, died in this city on Sept. 13, after a brief illness.

Lester Powell, of the McFadden's Row of Flats co., died of convulsions at the Pittston, Pa., Hospital, Sept. 13, aged twenty-six years.

Wendell H. Ordway, who was the lecturer at the Boston Zoo last winter, fell recently from a train at Boston for burial. He was born at Stratford, N. H., thirty-seven years ago, and he had been lecturer at the Nickelodeon and assistant manager at the Palace. He was on his way to Fall River to take a position with Al. Haynes. His wife is Phyllis Ruffel.

Joseph W. Keeler, manager of *The White Slave*, died in Syracuse, N. Y., on Sept. 10, of heart failure. He was a native of Danbury, Conn., and was for years connected with the Danbury News. He entered the theatrical business in 1880, and directed the tour of Ho. She, Him, or Her for C. C. Gardner. He afterward was connected with H. C. Kennedy and T. B. MacDonough, and later with the tours of John Griffith. This season he leased *The White Slave* from Robert and John B. Campbell. He had been in poor health for the past year, but his death was entirely unexpected.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of *The Mirror* will be forwarded.]

PHILIPMAN AND CLARK, Red Oak, Iowa: W. J. Scanlan is not dead. He is still a patient at Bloomington Asylum, White Plains, N. Y.

J. L. TURNER, Boston, Mass.: Steve King's address is care of McConnell's Theatrical Exchange, Knickerbocker Building, New York city.

N. L. S. Rochester, N. Y.: You can obtain a copy of Dr. Doran's "Annals of the English Stage" from Brentano's, Union Square New York city.

C. S. T. Boston, Mass.: You cannot use the song in question without obtaining special permission from the proprietors of the piece in which it is being sung.

B. L. HALL, Los Angeles, Cal.: Address a letter to W. T. Price, care of *The Mirror*. The address of Alfred Henniquin is 94 Adams Avenue, East, Detroit, Mich.

A. C. G. San Francisco, Cal.: 1. There is no such publication sold in New York. 2. You probably saw the illustrated articles on the plays in question in the *Illustrated American*.

B. C. Washington, D. C.: Julius Cahn's Official Theatrical Guide is the latest publication of the kind you refer to. The publication office is in the Empire Theatre Building, New York city.

FREDERICK HOWE, Albany, N. Y.: Victory Bateman was the leading lady in Morosco's Grand Opera House company, San Francisco, during the first part of last season. She resigned in January last.

SUBSCRIBER, Montreal, Canada: Byron Douglas is not a member of the Theatre Francaise Stock company in Montreal. He is joint manager with George Mallett of A Dark Secret company, now making a tour of Great Britain.

HENRY GRAVE, New York City: You cannot sing at a public performance the popular songs of musical comedies that have been produced since the passage of the amendment to the copyright law, unless you have obtained special permission from the proprietors of such songs. In some instances the proprietors are quite willing to grant permission to have these songs sung on the vaudeville stage, but they naturally object to having them interpolated in other musical comedies and kindred productions.

CONDE, New York City: Scott Marble is the author of *Black Diamonds*. The Colonel, The Cotton Spinner, The Diamond Breaker, Exiles of Siberia, The Free Quaker, Furnished Rooms, Gold Key, Great Train Robbery, House With Green Blinds, The Investigator, The Linwood Case, Man and His Idol, Mugg's Landing, My Wife's Husband, Over the Garden Wall, Miss Plaster of Paris, Rexina, The Royal Pass, Sidewalks of New York, Tennessee's Partner, and various other plays.

A. M. BANKS, St. Louis, Mo.: 1. The mirrors form the centrepiece of the theatre but support patented by H. G. Cozzino. The design is simply that of a round hook with a mirror in its face. This is fastened by screws to the back of the theatre chair at such an angle that when seated in the chair a lady can see her face reflected in the mirror. 2. It is to be introduced in the Fifth Avenue and Murray Hill Theatres in New York this season. 3. Write to the Theatre Hat Support company, Thomas W. Miner, manager, Knickerbocker Building, New York city.

THE VAUDEVILLE STAGE

VESTA VICTORIA MARRIED.



This is a picture of Vesta Victoria, the English comedienne, who made the whole world join in the chorus of "Daddy Wouldn't Buy Me a Bow-Wow," which she originated and sang with great success, both in England and America.

Vesta Victoria made her debut about fourteen years ago as a child artist, and attracted attention by her dancing. She soon developed comedy talent, and for several years she has given character sketches of English "ladies" of the lower classes which stamp her as a genuine artist. She has played two long engagements in this city at Tony Pastor's, and her work always met with approval.

She was married to Fred W. McAvoy yesterday at St. Margaret's Church, Kensington Road, London. Mr. McAvoy has lately been appointed manager of the South London Music Hall. Mrs. McAvoy will probably continue to appear in public, as artists of her class are rare, and it would be a pity to let matrimony rob the public of the pleasure of seeing one of its favorites. Her friends on this side extend the warmest congratulations to Mr. and Mrs. McAvoy and wish them a long and happy married life.

THEATRES AND MUSIC HALLS.

Pleasure Palace.

Sam Devere and his company are here. The entertainers are Sam Devere, comedian; Hines and Remington, sketch team; Johnson and Dean, colored comedy duo; Leonard and Bernard, Irish comedians; Pearl Light, comedienne; Missie Gilbert, serio-comic; Weston and Bengley, comedians; Byron and Langdon, comedy duo; Katheryn Howe Palmer, dancer; the Glendams, musical clowns; Edward Bentz, wire performer, and Mildred Howard De Grey, barefoot dancer. An afterpiece, called The Peep O'Day Club, closes the performance.

Koster and Bial's.

Owing to the postponement of the opening of the Fall and Winter season until next week, the performance will continue to be given on the roof. The bill includes Wood and Shepard, musical comedians; Reno and Richards, comic acrobats; the Three Dunbar Sisters, comedienne; the Three Herbert Brothers, acrobats; the Sankey Brothers, contortionists; Nellie Seymour, serio-comic; Emma Cottrell, juggler, and the Gotham Comedy Four, comedians and vocalists.

Proctor's.

Patrice, the dainty and clever comedienne, supported by Roy Fairchild and James Whitbeck, is the star feature, and Laura Biggar and Burt Haverly make their reappearance together in their sketch, She Would Be an Actress. The others are John P. Brown, whistler; Johnson, Riano, and Bentley, comedy acrobats; E. M. Hall, comedian; William Rowe, in a novelty called the "fountain dance," with new electrical effects; the International Trio of Swiss Warblers; Reno and Richards, comedy gymnasts; Clements Sisters, duettists; Loney Haskell, humorist; Reese Brothers, acrobats; Frank J. Shea, banjoist; the Kherna, German comedy duo; Ada De Marr, soubrette; Millard and Alexander, comedians, and Klein and Clifton, eccentric acrobats.

Tony Pastor's.

Edward Harrigan heads the list this week in his sketch, Sergeant Ricker. He is assisted by Dave Graham, Jr., Rose Graham, Battie Moore, Harry Fisher, and M. Kierney. The others are Lizzie B. Raymond, comedienne; George Felix and John L. Cain, in a grotesque sketch; Williams and Adams, comedians; The Silvers, in illustrated songs; Billy Carter, banjo comedian; McIntyre and Rice, Irish comedians; Pearl McIntyre, dancer; Murray and Alden, comedy duo, and the Tally-Ho Trio in a sketch. Lumiere's cinematographs are continued.

Keith's Union Square.

Henry E. Dixey is in his second and last week, and continues to present his monologue. The others are the Russell Brothers, comedians; Charles T. Aldrich, tramp juggler; Herr Grais and his baboon and donkey; Gilbert and Goldie, comedy duo; Lew Hawkins, blackface comedian; Nellie Burt, comedienne; J. S. Blackton, cartoonist; Franciotta, magician; Ford and Davern, comedians; Mazzionta, musical expert; Whalen and Quinn, comedians, and others.

Hammerstein's Olympia Music Hall.

The Cat and the Cherub, a serious play of Chinese life in San Francisco, by Chester B. Fernald, is the feature of the bill which opens the Fall and Winter season. It is preceded by a vaudeville bill which includes the Three Poles,

serial performers: Stinson and Merton, comedy duo; Cooke and Clinton, sharpshooters; Montgomery and Stone, black face comedians; Carpo Brothers, head balancers, and Fields and Woolley, German comedians.

Weber and Fields' Music Hall.

The Glad Hand holds out well, with its big cast of comedians. The olio for this week is furnished by Caron and Herbert, the comic acrobats; Marie Loftus, comedienne, and Albertus and Bartram, club jugglers.

The Burlesque Houses.

MINER'S BOWERY.—The Knickerbockers, a new company directed by Louis Robie, appears this week for the first time in New York.

MINER'S EIGHTH AVENUE.—Robie's Bohemian Burlesquers have moved over to the West Side for a week.

OLYMPIC.—The Bentz-Santley Burlesque company has gone up town to entertain the Harlemites this week.

LAST WEEK'S BILLS.

PROCTOR'S.—George C. Boniface and Nonna Ferner made their vaudeville debut in a new sketch written for them by Kenneth Lee, called A Green-Eyed Monster. The plot deals with an elderly man who is married to a young actress. He is insanely jealous of her, and is constantly spying upon her. In order to cure him she writes a letter to an imaginary lover, making an appointment. The husband finds the letter, disguises himself and pretends to be the lover, while the wife assumes boy's clothes and plays the part of another admirer. Some complications ensue, but finally everything is cleared up, and the husband promises not to be jealous any more. Mr. Boniface received a warm welcome from the people who remembered his work in the "palmy" days. He played the jealous husband very well, but he should put a little more duah and life into the part. Miss Ferner made a pleasing appearance both in her dress and in the boy's suit, and gave Mr. Boniface excellent support. Kate Claxton continued to present The Fate of Half-Past Four, assisted by Edward L. Maunson and John Palmer. Miss Claxton has proven a good drawing card, and her engagement for a second week shows that her venture in vaudeville was a wise move. A big colored affair was the sketch, A Trip to Coontown, presented by Bob Cole, Billy Johnson, and about twenty darlings. It is a melange of songs, dances, cake-walking, and repartee, and made a pleasing impression. Tom Brown, Bob Kelly, Walter Dixon, Jesse Shipp, and Camille Caselle were prominent members of the troupe. Smith O'Brien, as robust as ever, played the sketch in which he and Harry Wright used to appear. Mr. Wright's good looks and voice were missed, but otherwise Mr. O'Brien got along very well. He sang a new song called "Rose McNally," which was encored. Delmore and Lee, in their highly sensational aerial act, won lots of applause, even if they did scare the audience half to death with the climax of their turn, where the ladder appears to break in two. Frank La Mondie did some funny acrobatic work on the slack wire. Monsieur Victor, billed as a phenomenal baritone, made his vaudeville debut. He sang some operatic selections very nicely, but did not show any phenomenal qualities. Howley and Leslie made a hit with their dancing. Miss Leslie's rendition of "A Simple Country Maid" is inimitable. She has the smallest voice in vaudeville, and it comes in very handy in her "kid" specialty. Albertus and Bartram's club juggling act is too well known to need comment. It is as neat as ever. Edith Vernon sang "Sally Horner" and other songs. Snyder and Buckley played cleverly on various musical instruments. Florence Townsend and the Beaunack Sisters were satisfactory in dancing turns.

HAMMERSTEIN'S OLYMPIA ROOF-GARDEN.—A good all-around bill gave general satisfaction. Emma Carus, with her deep contralto voice, filled the immense garden with the strains of some new popular songs. The Sutcliffe Family, billed as Scotch novelty acrobats, came on in Highland costume, and after a preliminary performance on the bagpipes proceeded to do a lot of excellent tumbling. They retained the kilt skirts throughout the act, and they made the performance seem more difficult than it would have been if they had not been encumbered with them. A young girl who was with them did some neat contortion work. The Sisters Leigh introduced their acrobatic dance with a good deal of success. They carry a colored boy who fills in the time while they are changing their costumes with a few dance steps. The Three Murray Brothers, who are more accustomed to entertaining on the Y. M. C. A. circuit than in the vaudeville houses, made a hit in their musical act. The stout member of the trio introduced a little buffoonery which was middling. They received a number of encores, and, on the whole, achieved considerable success. Jerome and Alexis, as the frog and the lizard, went through their odd contortion act, and won a good deal of applause. There were two jugglers of entirely different schools, John Le Clair and Satsuma. Both are excellent. The Romulo Brothers gave an interesting acrobatic specialty. Madame Vinette's Marblesque and Signor Zani Quinto continued in the bill.

KOSTER AND BIAL'S.—Originality is always appreciated in the music halls, and that is why the little eccentric dance with which Nellie Burt finished her act here last week won for her an enthusiastic encore. She sings a coon song and introduces a walk, and a few steps which stamp her as a performer with bright ideas. Reno and Richards' comic acrobatic act is one of the best of its kind, and their finish is very amusing. McAvoy and May worked themselves into a profuse perspiration, but they were repaid with the generous approval of the audience. Derenda and Breen put on a very pleasing club juggling act in which some novel movements were noticeable. The Dunbar Sisters with their English ways, cockney accents, and nimble feet, made a very good impression. Juno Salmo, who is one of the most flexible beings who has ever faced the footlights, tied himself up into two hundred different styles of knots. Johnson and Dean are a clever team of colored performers, and their dancing is especially good. The Bannocks did some good clowning in their musical act. Webb and Hassan put up a good acrobatic act, which was applauded, and Lorenz and Allen presented a neat dancing turn.

KEITH'S UNION SQUARE.—Henry E. Dixey made his debut here last week as a high-class vaudeville performer, and made a pronounced hit. He has been taking excellent care of himself since last season, and the huskiness which marred his work at Koster and Bial's and Weber and Fields' has entirely disappeared. His monologue is made up of several little fragments

taken from Adonis and The Seven Ages. He began by imitating the man with the wooden arm, who gestures with it when he sings. This was followed by an excellent imitation of Henry Irving and Mrs. Stirling in the garden scene in Faust. His next offering was his imitation of Paderewski. He made up behind a screen, and then played a selection on the automatic piano. The old man from The Seven Ages came next, and this really artistic bit met with great appreciation. A few steps of the famous dance from Adonis preceded the finish of the turn, which consisted of the making-up of his face as Henry Irving before the audience, and the singing of a few verses of "It's English, You Know." While he was making-up he rattled off a few jokes in a conversational manner, which was charming. Dixey is himself again, and if he will only do some new tricks, he ought to enjoy a splendid season in vaudeville. Hugh Stanton and Pauline Willard presented a new sketch by Mr. Stanton, which made a very good impression. It is a satire on the burglar-hunting craze, and it seemed to tickle the women especially. Mr. Stanton played his part with great spirit, and Miss Willard gave him efficient support. The finish, which introduces a sorry looking old car horse, is amusing in the extreme. James Thornton, the accomplished and up-to-date comedian, gave his new talk on matrimony, and sang a funny riddle about the Klondyke craze, a song called "The Hypochondriacal Man," "Time is Money," and "The Captain Still Pursued Her." He was in good form, and laughter and applause followed almost every verse of his songs. Montgomery and Stone, who are building up a splendid reputation in New York, made a big hit with their coon specialty, which is by far the best of its kind now on the boards. Their dancing is especially original, and the audience could not get enough of it. The Quigley Brothers also deserve great praise for getting up a sketch which is different from all others. They work up their business well, and the laughter is incessant while they are on. Walter Leon, the boy wonder, made his usual hit. He has a good deal of talent, and has been well trained. The Carpos Brothers, with their wonderful exhibition of strength, were frequently applauded. Zazel and Vernon were very funny on the bars, and their boxing finish was excellent. Florence Wolcott sang "I Love You in the Same Old Way" and a lullaby excellently. Others in the bill were the School Boys and Girls' Quintet, Dudley H. Prescott, De Bessell, Lawrence and Harrington, Percy Denton and Tommy Hayes. Two views of some English regiments passing in review before Queen Victoria were shown in the biograph.

TONY PASTOR'S.—The Four Cohans presented their new sketch, Money to Burn, written by George M. Cohan, one of the four. Mr. Cohan is to be congratulated on his work in the sketch writing line, as the new bit is an undoubted success. There is a little plot in it, too, but it does not interfere with the introduction of songs, dances, and comedy business. The feature of the sketch is the dancing of Josephine Cohan, who, by the way, has developed comedy powers which did not show at all in the old doll's house sketch. Her dancing is marvelously graceful, and, with her pretty face, quite won the audience. George Cohan's eccentric dance also made a big hit. The elder Cohans had control of the plot while the younger members were resting between dances, and they kept the fun going in a quiet way. The finish, which is a burlesque on a parade of the Salvation Army, brought down the house, and the quartette had to come out and bow several times. The new songs introduced made hits, especially a little march song with a dance, introduced by Josephine. Edward M. FAVOR and Edith Sinclair presented their sketch, The McGuire, with their usual success. Mr. FAVOR sang a new comic song called "Bum-Tiddle-iddle-um," and Miss Sinclair sang "She's Been a Mother to Me" very nicely. Williams and Walker sang "I'll Make Dat Black Gal Mine," "I Don't Care of Ya Nigger Come Back," and other songs with their usual unctious, and were rewarded with plenty of applause. Manning and Weston introduced The Irish Pawnbroker for the first time at this house, and the smart little sketch made a hit. Master Weston's singing made a very pleasing impression, indeed. O'Brien and Havel put on the same old sketch with the hurricane finish which wins them the chance to bow a couple of times. Francis J. Bryant made some remarks which were made years and years ago in much funnier fashion by the lamented J. W. Kelly. C. W. Littlefield gave his imitations, which are now thoroughly familiar to the frequenters of vaudeville houses. He introduced an encore which should not be tolerated in any theatre visited by ladies and children. It was an imitation of a young man smoking his first cigar, with all the disgusting details which are supposed to accompany that interesting event. The fact that Mr. Littlefield did the imitation so realistically is no excuse for its presentation. Other numbers were furnished by Keno and Welch, the Killingbecks, the Martinetti Brothers, and Belle Hathaway's dogs and monkey. Lumiere's cinematographs were also shown.

PLEASURE PALACE.—Gus Hill's New York Stars and Steve Brodie's aggregation in a sketch were the magnets which drew big houses here last week. Owing to the illness of Hilda Thomas, Saharet, the dancer, was secured to fill the gap caused by her absence. Saharet received a welcome which showed her that her work was as well appreciated on the East Side as it has been in London. She danced with as much abandon as ever, and was repeatedly encored. Curtis and Gordon made a big hit. Miss Gordon's bag punching is the best work of this kind ever seen on the stage, not excepting Corbett's wonderful performance in the same line. Mason and Healy, "the tall and small of it," kept the people laughing throughout their act, which is very amusing. Annie Hart sang some new songs and a parody on "A Hot Time in the Old Town," which brought down the house. Annie has lost none of her vivacity during her vacation, and she holds her place in the hearts of the gallery gods as firmly as ever. Leslie and Curdy had a talking act with parody trimmings which was full of reminders of days gone by. Hiatt and Pearl played on various musical instruments in pleasing fashion. C. W. Williams introduced some novelties in the ventriloquial line, and his efforts to amuse met with much approval. Conkley and Husted and their dog made single, double, and triple hits. The human members of the trio danced exceedingly well. The concluding number, which served to introduce Steve Brodie, who has "quit de legit, an' gone inter vodie-veal, see?" is a sketch in two scenes, arranged by Fred J. Huber. The first scene shows the exterior of Brodie's saloon, and the second the interior of the famous Bowery resort. Steve acted as his own bartender, and served real beer in real glass mugs, and rang up the receipts on his cash register just as he does when he is at home. There are several familiar Bowery types introduced, who do amusing things. Steve Brodie sang a song, and the sketch wound up with the great Sullivan chow-

der song by Annie Hart. It made a good lively finish to a first-class bill. Mr. Hill has a winner in this attraction, which will undoubtedly do well on the road.

WEBER AND FIELDS' MUSIC HALL.—The Glad Hand, Kenneth Lee's new burlesque, continued on its merry way and pleased large audiences. Weber and Fields, Sam Bernard, Peter F. Dailey, Ross and Fenton, John T. Kelly, Lillian Swain, Gertrude Mansfield, the Beaumont Sisters, and other members of the company acted and sang with great spirit, and were warmly applauded. The olio was, as usual, short, but good. Marie Loftus sang one new song and repeated the ones which have made hits. A. O. Duncan, the ventriloquist, had several new gags on the Klondyke craze and other timely topics, and his up-to-date act made a hit. Flatow and Dunn sang very badly, but made up for it by some very good work in the acrobatic line.

BLACK PATTI'S TROUBADOURS.

Stage Manager Ernest Hogan now has this company in fine working order, and it is said to be far better than it was last season. Zoe Ball, Pearl Woods, Sadie Jones, Anthony D. Byrd, and Billy and Madame Cordelia McClain are hits of the olio, while Mrs. Sissieretta Jones ("the Black Patti") excels her previous good work, and Ernest Hogan is going strong with his new stump speech, "What Is Man?" Mr. Hogan has just published four new songs, "Mamma's Little Knotty Headed Coon," "Honey, You've Made a Hit with Me," "The Twentieth Century Coon," and "Delarte," all of which promise to be hits. Irving Jones and Sadie Jones are scoring a decided success with their skit, Everybody Enjoy Yourself. Towel and Frazier, who closed August 23, were replaced August 30 by Hillman and Perrin. Billy McClain is engaged in writing a play of the Southern type, in which a well-known black-faced comedian will star next season. The Man in White appears promptly on schedule time. Forty copies of The Mignon are in demand weekly. Everybody is well, and the genial managers, Voelckel and Nolan, are preparing to do the biggest business this season they have ever enjoyed.

SHE KNEW THE CHORUS.

Lew Dockstader has a pretty little dimpled daughter named Mildred, who loves to go to the theatre, especially when her papa performs. He does not believe in encouraging her in a cultivation of this fad, however, and it is only on special occasions that she is allowed to visit a playhouse. One day recently her mother took her to the Auditorium in Baltimore, where Mr. Dockstader was performing, and she awaited the appearance of her father with intense interest. At a certain point of his performance the minstrel sang a song called "Everybody Had a Lady but Me;" he keeps a boy in the gallery to sing the chorus, but on this occasion, before the lad had a chance to begin, little Miss Dockstader leaped over the edge of the box and sang the chorus so effectively that a big encore was the inevitable result. Both Mr. and Mrs. Dockstader were taken completely by surprise, as they had no idea that little Mildred was familiar with the song.

NERODE'S OPENING POSTPONED.

The opening of the regular season at Koster and Bial's Music Hall, which was to have taken place last evening, has been postponed until next Monday. The reason is that the Faust ballet, which is quite an elaborate affair, needs more rehearsing. Besides this the management has been having a discussion with the customs authorities about the admission of the costumes of the dancers and those of some of the vaudeville stars. The red tape was also wound about the scenery to be used for the ballet and it was not delivered as soon as it was expected. Alfred E. Aarons made up his mind that it would be better to put off the opening for a week in order to have everything in perfect running order. Mr. Aarons has been working like a beaver for weeks past, and if the opening bill is as successful as he hopes it will be a great load will be lifted from his mind.

COURTEOUS MANAGERS.

Sie Hassan Ben Ali says that he and his performers look forward to their engagement at the Great Western Fair, at London, Ontario, with the same pleasurable anticipations as they do when they are traveling toward Mecca, to take their second degree in "Caaba as Hadja." Thomas A. Brown, the secretary, and W. J. Reid, the chairman of attractions, leave nothing undone that will add to the comfort and pleasure of the artists who appear at the Fair. Sie Hassan Ben Ali's own company, which will tour this season, will start out about October 15.

THE LITTLE GEN'S LEGACY.

Leona Lewis, "The Little Gem," who is one of the features with Hopkins' Trans-Oceanics, has fallen heirless to a fortune by the death of a relative in Europe. She will sail for the other side at the close of the season, or perhaps before then if necessary, to claim her share of the estate. This is not a press agent's yarn, but a fact and Miss Lewis deserves to be congratulated on her good fortune. In addition to this she has made a hit with the Hopkins company with her new songs, "Oh, Bill!" "Nemie," and "Jolly Josephine."

HILDA THOMAS ILL.

Hilda Thomas, the comedienne, who has been engaged for Gus Hill's New York Stars for the season, caught a severe cold while traveling from San Francisco to join the company, which opened last week at the Pleasure Palace, in this city. She was unable to appear during the week, but expected to recover in time to join the company at the Howard, in Boston, yesterday. Her place was taken last week by Saharet.

ACROBAT'S DAUGHTER KILLED.

The little daughter of Achille Philion, the spiral globe equilibrist, was killed by falling from a window in the Potomac flats, in Chicago, on Sept. 2. Philion and his wife were in Rockford, Ill., where he was performing, when the sad accident occurred. The baby was idolized by her parents, who are heart-broken over her death. She was interred in the family plot at Akron, O., on Sept. 7.

AN UNAVOIDABLE POSTPONEMENT.

The opening of the new Tremont Street entrance to Keith's Boston house, which was to have taken place on Saturday evening last, had to be postponed until Sept. 25 on account of the failure of the workmen to get it ready at the time specified. The new entrance is magnificent, and the occasion will be a red-letter night in Boston. A number of New Yorkers will go over to assist at the opening.

SHE WILL SOON RETURN.



MADGE ELLIS.

This is a reproduction of one of Madge Ellis' latest London photographs. It proves that she has lost none of the archness and piquancy which have made her a favorite on both sides of the ocean.

Miss Ellis enjoyed great popularity during an entire summer at the American Roof-Garden a couple of seasons ago, and during the regular season of 95-96 she headed Reilly and Wood's company, which toured the States with great success.

Several months ago she went to England with her husband, "Doc" McDonough, and secured an opening at one of the big halls. Since then she has appeared successfully at several of the big establishments, and has become a great favorite. Some time ago a London society, organized for the purpose of preventing something or other, accused Miss Ellis of wearing a costume which was not strictly proper. She was very indignant and took the matter into court. There was a great fuss made over the matter in the London papers, but the pretty American singer came out victorious and with flying colors. She secured complete vindication and damages, and her popularity increased tenfold.

Miss Ellis has been engaged to appear at Koster and Bial's at the conclusion of Marie Lloyd's engagement. She will introduce a number of new songs, including one or two by Felix McGlennon, who considers her one of the best interpreters of his work now before the public.

MENCHEN'S DISCOVERIES.

Joseph Menchen, who went to Europe some time ago with the veriscope, returned to New York last week. He kept his eyes open for novelties, and has brought back some things with which he expects to make a sensation. One of them is a machine which may be used either for taking or displaying moving pictures. It is only eight inches high and four inches wide, and can be held in the lap of the operator. It does away with the building of a big inclosure for the operator, and is very convenient. He also secured some novel effects for the serpentine dance. Among them are an aurora borealis effect, an unfolding fan, and a view which shows goldfish swimming. In speaking of his trip yesterday, Mr. Menchen said: "I visited several music halls in London and Paris. The big hits in London were made by E. G. Knowles, the Sisters Hengler, two little Americans, Ada Colley, the Australian soprano; Prolle, the ventriloquist and dog trainer; Ritchie, the tramp cyclist, and the American biograph. In Paris I saw a man named Ville, who sings songs which make such a bit that he gets at least ten encores every night." Mr. Menchen will use his new effects with the dancer Elva, who will be seen shortly in New York.

WHOSE IS THE SKETCH?

Boyle and Graham are doing a sketch called *Six Hopkins*, the Country Girl, which Rose Melville claims they have no right to use. She says that Manager Harry Sanderson made them take it off when they played at Pastor's a short time ago, as she wrote him that the sketch belonged to her. They have since played it at Proctor's and are now doing it on the road. Boyle and Graham claim that they have copyrighted the sketch, and warn everyone else against doing it. Sam M. Young, manager of Zeh, writes *Taz Mrazon* that the sketch is part of his play, which was duly copyrighted in 1890.

HARRIET WEBB AT KEITH'S.

Harriet Webb, the well-known and popular reader, who has been a platform favorite for several years, has decided to play a few weeks in the high-class vaudeville houses this season. She will be seen first at Keith's Union Square in the latter part of October, and will afterward fill engagements in other cities. There are very few good readers in vaudeville, and Mrs. Webb will undoubtedly make a hit, as she has a large repertoire and a happy faculty for giving selections to suit her audiences.

MISS FAURE'S DEBUT.

Marguerite Faure, who is said to be a niece of the President of France, made her appearance in a serio-comic specialty last week at the St.

Nicholas Music Hall. She made a pleasing appearance and sang her songs after the manner of all soubrettes. Miss Faure has been preceded by a baroness and a countess, so that her relationship to a ruler will not help her to any great extent.

LIVING PICTURES AT PROCTOR'S.

F. F. Proctor has made up his mind that the time has come for a revival of the living picture craze. He has accordingly arranged a series which will be shown shortly at his Twenty-third Street house. The models have been selected with great care and the very latest improved system of lighting will be employed. Many improvements have been made in the method of displaying living pictures and they will all be used in this revival, which will be given on a scale of much magnificence. Special attention will be paid to the costumes and accessories, which will be some of the most elaborate and beautiful ever shown in an exhibition of this kind.

VAUDEVILLE JOTTINGS.

John T. Kelly, the popular Irish comedian of Weber and Fields' Stock company, has written a new song called "I Can't Find Another Love Like Nell," which is being sung with great success by Gus Thomas and May Howard. "That Black Man from Troy," another of Mr. Kelly's works, was sung by himself at the Broadway Music Hall last week, and made a big hit.

M. A. L. Guille, who has made a pronounced hit at Keith's Boston house, will remain there this week instead of coming to the Union Square, as was intended at first. M. Guille's duets, with Madame Tavery, supported by the members of the Boston Symphony Orchestra, have been received with marked approval by the people of the city of trains and beams.

The American Comedy Four are playing the Brooklyn Music Hall this week.

Hyde's Comedians will be the attraction at Proctor's during the week of Oct. 4. The company is an all-star one, and includes Helene Mora, Williams and Walker, McIntyre and Heath, the Five Castilians, the Newboys' Quintette, and Charles R. Sweet.

The Patrick J. Divver Association, seventy strong, headed by a life and drum corps, marched to the Pleasure Palace Friday evening last to honor Steve Brodie, who was making his vaudeville debut.

Lillian Harper, the clever soubrette, who has been playing the leading role in Gayest Manhattan at Midland Beach, Staten Island, all the summer, has returned to the city. She will probably make her reappearance in vaudeville very soon.

Vesta Tilley sailed from England on Sept. 15, on the *Majestic*. She will arrive in New York this week, and will rest until Oct. 1, when she will begin an engagement at Weber and Fields' Music Hall.

Jessie Bradbury, the baritone of the Rentz-Santley company, is singing "Sadie, My Lady," "Honey, Youse Ma Lady Love," and "You'll Never Find Another Love Like Mine."

As a compliment to William Devere, the tramp poet, Ulla Akerstrom will recite some of his poems taken from his book, "Jim Marshall's New Planer," and other stories, published by M. Witmark and Sons.

Hilda Thomas is singing Horwitz and Bowers' song, "I'm the Bosom Friend of Albert, Prince of Wales," and another new one called "They All Joined In."

Little Kitty Ramponi, the landmaster's daughter, is singing "Life's Game of See-Saw," L. C. Wedge's new song, at the American Institute Fair, which will be in progress at Madison Square Garden for several weeks to come. A novel effect is introduced by two little children who play saw-saw on the stage while she is singing the song.

Ed H. Lester, the bright young secretary of Alfred E. Aarons, manager of Koster and Bial's, looked after things generally during Mr. Aarons' absence in Europe. He now has his hands full, helping along the Micro boom, and spends his spare time explaining the difference between American and English money to the hundred cockney beauties who comprise the Faust ballet.

Diana, the dancer, writes to correct an error in last week's Brooklyn letter, in which it was stated that Papina was at Hyde and Behman's the week before. It was Diana, and not Papina, who was in the bill. This was her third successful engagement at this house within eight months.

Williams and Walker joined Hyde's Comedians yesterday for a season of twenty-six weeks.

Florence Wolcott succeeded in pleasing the audience at Keith's last week. She has a refined method, which appeals to the better class of theaters.

Charles P. Salisbury reports a very successful opening of his new music hall in Buffalo.

Lizzie B. Raymond, while playing at the Howard Athenaeum in Boston last week, went on a slumming tour through the North End. She reports that such journeys are expensive luxuries, for when she came back she was without a silk bag containing \$180 in cash, two gold bracelets, and a butterfly pin.

Manager Harry Sanderson says that the new sketch, *Money to Burn*, done by the Four Cohans last week at Tony Pastor's, made a bigger hit than anything done there in two years.

Louis Lesser is in the West looking after the affairs of the Countess Von Hatzfeldt.

During the recent engagement of the Al. G. Field Minstrels at Louisville, Ky., the lodge of Elks presented Ollie Young with a handsome stand of flowers.

William T. Aldrich and Arline Ross were married in Kansas City, Mo., on Sept. 1, by Rev. John L. Hood. Miss Ross will continue in vaudeville, as she is booked until January, 1898.

Hattie Starr celebrated her birthday on Sept. 13 by giving a little supper to a few friends. There were numerous presents and flowers in abundance. Unlike "Aunt" Louisa Eldridge, she remembers the year in which she was born, but she won't tell. It wasn't so long ago, however.

Edwin Mordant, who made a hit in *Rally 'Round the Flag* at Keith's, has canceled his engagement with Davis and Keogh, and will shortly produce a one-act comedietta at Proctor's Twenty-third Street Theatre.

Clayton and Allen opened Sept. 29 at the Broad Street Traction company Park, Richmond, Va.

Maudie Harvey is in New York rehearsing with Irwin Brothers' Big Burlesque and Specialty show, which takes the road Oct. 4.

M. Lehman, who represents the Orpheum circuit in Chicago, reports everything as being in a very prosperous condition as far as Gustav Walters' enterprises are concerned. The Magyar-Hungarian, Knaben-Kapelle (Boys' Military Band), which Mr. Walters imported, has made a big hit.

Clifford's Savoy Theatre in Chicago is about completed, and Manager Harry Clifford says it will be superb in detail. The exterior is nearly completed. The decorations will be very handsome. Artist Charles J. Tietzel has the new drop nearly finished. It is said to be very beautiful.

Hector and Lamine, comedy acrobats, who made a hit here several seasons ago, will reappear shortly at Keith's Union Square.

Six Cheyenne Chiefs from Fort Reno, in charge of George E. Bartlett, former Chief of Government Scouts, sat in boxes at the Pleasure Palace one night last week. E. D. Price says their names are Little-Hot-Bird, Frog-in-His-Throat, Big-Cold-Bottle-Three-Balls, Pain-in-His-Liver, and Pipe-Dreamer.

Imro Fox sends *Taz Mrazon* a very fancy postal card on which he has written a line to the effect that he has made a big hit at the Folies Bergeres in Paris.

Low Dockstader is in town again, after an absence of nearly seven months. He is playing in Hoboken this week.

VAUDEVILLE.



VAUDEVILLE.



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In Mr. Fletcher's new original Comedy-Musical, Dramatic Novelty, entitled,

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Supported by Lillian Green and Charles Alexander.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—One of the greatest treats in the way of high-class entertainment known in the vaudeville records of Chicago is the annual engagement of Hopkins' Trans-Oceanic Specialty co., and this comes with more attractive forces than ever before. At the head of the list, and unquestionably one of the most accomplished artists in that particular line of work and effect that has ever been seen on the vaudeville stage in Papina, the queen of the myriad dance, Will H. Fox, the Karno Trio, Mr. and Mrs. Arthur C. Sidman, who represent the highest type of quiet and refined comedy; Genaro and Bailey, novelty dancers; and Leona Lewis, a bright little lady who is entertaining, fill out the bill. Turned Up is done by the stock co. Altogether the Hopkins bill provides a feast of novelty and amusement.

Haymarket: Hallen and Fuller's First Prize Ideals moved over to this popular west side house from the Olympic and are doing a good business. Besides Fred Hallen and Mollie Fuller, the co. includes "Hot Time" Josephine Sabel, George Fuller Golden, Lewis and Earnest, the Baggesons, Florence Bindley, Smith and Cook, Johnson, Davenport and Wyatt, Edna Geyer, W. C. Morrison, Taylor and Campbell, and Leon and Dougherty.

Olympic: Manager Castle presents an excellent bill, which embraces George Monroe, Howe, Wall and Waters, George H. Wood, Angela Sisters, Charles Seamon, Mon and Goodrich, Mariani, Almsworth, the Ahrens, Molly Thompson, Maud Price, the Madders, Siegfried, Gilmore and Mages, Little Annie human, and Manley and Rose.

Chicago Opera House: Everything is brightness itself in and about this handsome theatre, and an exceptionally strong programme is offered, with Felix Morris and his co. in Cousin Joe; Gardner and Ely; Fordyce, musical novelty; Carlisle Sisters, Lloyd Langdon, Arline Ramsey, Emory and Russell, Val Vouden, J. C. Medway, Lorley Brothers, Wm. Gilbert, La Petite Francesca, Dan Randall, and Keating and Goodwin.

Masonic Temple Roof Theatre: Sosman and Landis are still doing a nice business at their lofty theatre, and this week the co. is new, with the exception of Richard Harlow, who remains another week. The others are the good old Olympia Quartette, who have stuck together for many seasons and are ever welcome; Eckert and Berg, Morton and Revell, Albion Acrobats, Kherns and Cole, and Edna Collins. The biograph has been sent to Cincinnati and will be in the opening bill at the Pike, which will again be in the hands of Sosman and Landis as heretofore, with Messrs. Hunt and Murdoch as representatives.

Chutes Park: Manager E. P. Simpson has had a remarkably successful season and recently added a vaudeville show. This week Avery and King, Harry Marlowe, Dayton Sisters, Ashton and Arson, and Milo W. Porter appear in their specialties. Sam T. Jack's Opera House: The usual burlesque and vaudeville bill is offered this week. Clifford's Society has a great vaudeville show. The Vaudeville Club, which is managed by Dave Lewis, who is also a member of the team Lewis and Fields, "The Two Peaches." Besides these two clever boys, the Pantzer Brothers, Cook and Sonora, Douglas and Ford, and others are with this attraction.

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Forming the wonderful human bridge with THE SPAN OF LIFE CO.

WILLIAM CALDER, Sole Prop. and Mgr. Communications to L. DONAZETTA, this office.

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Yankee Comedy Characters and Specialties, with Jas. B. Mark's Little Jack Horner Co., season 1897-98. Permanent address, BURLINGTON, N.H.

Ferris Wheel Park: The Azimonti Japs, Dean and Jose, the Geller Troupe, Stanley and Jackson Olschowsky and Lenny, and others make up a very attractive programme at this popular resort.

HARRY EARL.

BOSTON, MASS.—Unavoidable circumstances have postponed the opening of the new Tremont Street entrance to Keith's Theatre, which will be one of the sights of Boston when it is completed. For this week the attractions are Milton and Dollie Nodds in *Bigville Junction*, the biograph Lydia Barry, the Damm Brothers, the Mimic Four, A. O. Duncan, the Fredericks, Professor Parker's dog circus, Frank La Mondue, the Metropolitan Three, Whitney Brothers and Provost, De Bessell, the Reed Family, Fish and Quizz, Harry Fenton, E. M. Hall, and the California Trio.

At the Howard Athenaeum this week Gus Hill's New York stars present Hilda Thomas, Frank Barry, Hatt and Pearl, Annie Hart, Curtis and Gordon, C. W. Williams, Leslie and Curdy, Cookley and Husted, and Steve Brodie, while the house olio introduces the Parisiennes, in push polo; Conway and Leland, the Craig Trio, Harry La Mar, the Tanakas, Habel Stanley, William de Bae, and the Comedy Trio.

Rice and Barton's Rose Hill Folly co. is at the Lyceum this week with specialties provided by the Casino Comedy Four, John E. Cain, J. Herbert Mack, Blanche Newcom, Will H. Hickey, Lillian Nelson

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Nancy McIntosh, Virginia Earl, Catherine Lewis,

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Monday, Sept. 20, and all the week, EDWARD HARRIS

GAN and his own company, Harry A. Fisher, H. Kierney,

Dave Graham, Jr., Rose Graham, and Miss Hattie Moore,

in Harrison's Farce, "Sergeant Hickey." Tony Pastor's

Greatest Vaudeville, George F. Fox and John L. Cain, Lizzie

R. Raymond, Billy Carter, The Silvers, Lussier's Cinematographic,

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Vaudeville and Promenade Con-

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Sept. 27.—Cleo De Merode, Paola Del Monte.

KATE DAVIS

AMONG THE STARS.

I will state, as encouragement to all who strive to live by legitimate means, that these notices have been earned by no money, smirks nor smiles, and never have I had a backer, a press agent nor any influence with the box-office.

They are tributes to heaven born talents loaned, for me to make the most of, while on earth.

Boston Post, Feb. 21, 1897.

(As Salome in Handel's "Athalia.")

Miss Kate Davis has a ready voice, so remarkably rich, musical and expressive that the audience applauded every sentence she uttered. She filled that great hall with perfect ease, and, as far as could be judged from a few brief lines, possesses an organ the equal in every respect to the magic voice of the lamented Charlotte Cushman.

The Register, March 4, 1895.

Miss Kate Davis, the "Fantasma" of the Madison Company, is gifted with a superb contralto voice which, in speaking, resembles closely Mary Anderson's. There is a latent tragic element within her which should be developed. Where are our enterprising managers?

Cincinnati Gazette, March 2, 1895.

Miss Kate Davis (Fantasma) won several recalls for her singing of "Sweet Genevieve." As a mimic Miss Davis is almost equal to Nat Goodwin.

N. Y. Evening Sun, March 18, 1896.

Kate Davis is the brightest member of the aggregation, and there should be more of her. She is one of the very few women on the stage with as fine a sense of humor as that of any comedian of the first class, and everything she does is as worth watching in its way, as the play of M. Copeau.

Buffalo Courier, Sept. 19, 1895.

Miss Davis is probably the best burlesque actress in the country, and her original and irresistibly comic impersonation of Nitocris will give her a national reputation. The part is the best woman's comic part in opera, and her work in it is worthy to rank with that of Francis Wilson's men's parts. Indeed, her work is more praiseworthy, inasmuch as it is purely legitimate. Her play has no place in her acting. Moreover, she sings capital. She is a star in herself.

The Sun, Nov. 4, 1891.

Kate Davis must be mentioned, however, for an especially comic caricature of a Spanish senora. She was Francis Wilson in petticoats.

N. Y. Morning Journal, Sept. 26, 1893.

"This ventral business must come to an end," says the King, and the audience roars. Well they might, for never on the comic stage has there been a more strongly drawn and acted piece of character than Kate Davis gives in the part. That head crowned with red curls, that curiously tragic-comical face, those shapely hands clawing the air, and that wonderful baritone voice, all make up a character that has no congener in our recollection of the burlesque stage in America. * * * but the impression one carries away is that Kate Davis is a great burlesque artist, and that since the time of Hobson and Rogers, on the English stage, no work comparable to hers has been seen—and then she is a woman.

N. Y. World, Nov. 28, 1893.

The Touchstone of Miss Kate Davis was instinct with just the qualities one does not find in Mr. Lewis' impersonation of the clown. It had a rich, round, mellow humor, an unctuousness and zest which gave new life and meaning to the part.

N. Y. Morning Journal, Feb. 4, 1894.

(An interview with Mrs. Fernandez.) Joseph Jefferson, always generous of praise as well as of purse, said to me: "Touchstone was one of my great parts as a young man, but I never got as much out of it as Kate Davis." Isn't that something like revivifying the stroke of knighthood in the old days of chivalry?

Boston Evening Record, Feb. 14, 1897.

Kate Davis ordinarily looks about as much like Lillian Russell as she looks like —. But yesterday afternoon she appeared at Keith's; she wore a blue 14-year-old frock, with a yellow wig of curls, and when she announced her name as "Lily Ann—Lily Ann Russell"—the resemblance was ludicrously striking.

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MONDAY, SEPT. 27, at 10 A. M.

WILFRED NORTH, Stage Manager.

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GOOD COMEDIAN.

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Must be young, good looking and have good wardrobe.

I pay expenses. Send full particulars, first letter.

Laura Dean wire address.

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for season of 1897 and '98.

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THE BUSINESS OUTLOOK.

"Mirror" Correspondents Predict a Season of Real Prosperity.

Many dispatches have been published before in THE MIRROR relative to the increasing business prosperity and the manifold indications of a good season. Later reports fully confirm those already printed in these columns.

(Specials to The Mirror.)

Chicago Enthusiastic.

CHICAGO, ILL., Sept. 20.—Even the most conservative business men here are enthusiastic over the decided change which has been felt during the past few weeks. They are confident that we are experiencing, not a temporary boom, but the commencement of a steady increase in trade that will restore confidence in every one. The salesmen from all the large houses are sending in orders in such quantity as has not been known for years. One of the largest dry goods concerns says that its business already has increased 25 per cent. over that of last year, and in every other line of trade one hears similar statements. As a consequence factories that have been idle or running on half time are now exerting every effort to keep pace with the demand for their products. Freight lines are doing a much increased business, new mills and factories are opening, and collections are reported easy. Crops everywhere are good and, what is better, they are bringing good prices. This is one of the primary causes of the good times.

L. M. B.

More Men Employed at Grand Rapids.

GRAND RAPIDS, MICH., Sept. 20.—The furniture business, which is the principal industry here, shows signs of improvement. The settlement of the tariff and money questions has had a beneficial effect, so that our capitalists and business men feel hopeful as to the near future. All our factories are busy and employing more men. Crop prospects are better than for years. Our local theatres are kept up by the middle class and not by the wealthy, and it is therefore necessary for business to improve before being able to chronicle the dawn of better days theatrically in this city. The good prospects above referred to make it reasonably safe to predict much better results during 1897-98 than we experienced last season.

W. E. COX.

Crops Plentiful in Utah.

SALT LAKE CITY, Sept. 20.—The outlook for theatricals is only fair at best. The fall in price of silver has closed our best mines. The agricultural outlook is good, however, and I think all the theatres will do a fair business.

C. E. JOHNSON.

Encouraging Conditions at Columbus.

COLUMBUS, O., Sept. 20.—Business conditions here are encouraging. A gradual improvement has been taking place for some time, though no new enterprises have been started lately. The Columbus Buggy Company, which has been in the hands of a receiver for a year, has again resumed business with a force of 500 men. The steel works have resumed operations with a new furnace and a force of 800 men. The car building departments of the railways are working full force, though other departments are working half time. Coal trade is dull on account of strikes. Shoe factories are working night and day, turning out seven thousand pairs per day. A new firm, the Columbus Machine Company, manufacturing gas engines, employs two hundred men. The freight business is the largest for years. Wholesale houses report an increase in the number of orders, and traveling men say that the conditions for fall trade are exceedingly bright. Taking everything into consideration, the prospects for a successful theatrical season are very flattering.

J. B. DAVIE.

Large Packing House for Omaha.

OMAHA, NEB., Sept. 20.—Omaha is still feeling the general business depression that exists throughout the entire country, but, though the reaction has not yet reached us, conditions are most favorable, and our most conservative merchants and bankers are now hopeful that our city is on the threshold of a revival in all kinds of business, both wholesale and retail. The Trans-Mississippi Exposition, June to October, 1898, will bring hundreds of thousands of visitors to our city. The Armours have purchased a site and are now erecting a \$1,000,000 packing house. We have an enormous beet sugar plant assured, and these, together with a good corn crop, which we can confidently expect, give us every reason to be cheerful over the situation.

J. B. RINGWALT.

Cleveland Awaiting Strike's Outcome.

CLEVELAND, O., Sept. 20.—The city is to a certain extent dependent on the iron industries, and is purely a manufacturing centre. The coal strike which is prevailing throughout this State and four bordering States has its effect on all kinds of business, but not for the past four years has there been so much activity as now. All the large mills have signed the amalgamated scale of wages and are preparing for a busy fall and winter. The Cleveland Rolling Mill, which employs in the neighborhood of six thousand men, has started one of its departments, giving employment to thirty-five hundred, and is only waiting for the coal strike to be declared off to run to its full capacity for the first time in several years. The same may be said of several smaller concerns. All business men speak very encouragingly of the prospects for trade the coming fall.

W. CRABSTON.

Bright Prospects at Racine.

RACINE, WIS., Sept. 20.—Factories all running full time, indications of prosperity getting brighter, and prospects of a good theatrical season in sight.

GEORGE L. EDDY.

Recovering from the Depression.

CINCINNATI, OHIO, Sept. 20.—Cincinnati has had a hard time the past four years in business lines. It is essentially a conservative city, and as a panic and ensuing hard times have held full sway for several years, the recovery is slow and gradually in the extreme. At last the signs of the times indicate a marked improvement all along. Many industries which are the first to feel prosperity or its reverse report business is better. The post office, a good indicator, shows a marked increase in receipts for the past month or two over the corresponding months of last year. There is everywhere a feeling that prosperity, so long delayed, is coming. This has induced manufacturers to run their factories on longer time, and jobbers to send out more men. The theatre has been subject to the same conditions as other business, and has suffered here the past few years. Often this has been due to the worthlessness of the attractions. For notwithstanding the hard times good attractions have as a rule made money. As to the outlook for the future, the theatre will share in the coming prosperity. Good attractions will do

better than ever, but poor shows will not make money in Cincinnati.

WILLIAM SAMPSON.

Topeka's Fruitful Resources.

TOPEKA, KAN., Sept. 20.—Topeka depends on two main sources for prosperity, viz., the products of the excellent farms surrounding the city and the employment which the great shops of the Santa Fe Railway, its general offices (utilizing 350 clerks), the Rock Island division offices, and the local freight offices of the Union and Missouri Pacific railways afford. Conservative estimates place the crops in this country as averaging better both in quantity and quality than for several years past. The increased activity in all the lines of the railroad service I believe to be a healthy and permanent one, and it is a matter for remark that more building has been done (and of a better character) here last Summer than for eight years past. We have added a new creamery and a large wholesale grocery to our business equipment this year and lost nothing. I think it safe to predict a little better season than the one just passed. Probably 5 to 10 per cent. better on the average would be a safe and conservative forecast.

T. R. HYATT.

New Enterprises in Birmingham.

BIRMINGHAM, ALA., Sept. 20.—The outlook for a successful theatrical season in Birmingham was never more promising than now. This assertion is based upon industrial prospects and cannot well be denied. The manufacture of steel, which was begun here a short time ago, is generally accepted as the forerunner of an era of growth and development unprecedented in the history of Birmingham and its vicinity. Negotiations are now pending for the immediate erection of a million dollar steel mill within a few miles of the city. Rumor has it that other deals of equal importance are probabilities of the near future. The two rolling mills, which were closed down during the Summer, resumed operations on the first of September. A large cotton mill is nearing completion, and a fertilizer manufactory and a powder mill will soon be ready to begin work. Artisans and mechanics find ready employment, as there has been perhaps more building done here during the past few months than in the preceding five years taken altogether. Wholesale merchants confidently look forward to a brisk trade this fall. These conditions and prospects are sufficient to forecast liberal patronage for theatricals in Birmingham during the present season.

K. E. TODD.

Unequaled Activity at Savannah.

SAVANNAH, GA., Sept. 20.—The business conditions of Savannah and its vicinity, as far as my personal observation reaches, and the information that I can obtain, justify the prediction that the theatrical prospects for the coming season are brighter than they have been for the past three years. The cotton output is much greater this year than heretofore, and it commands better prices. The naval stores industry has been good, also the lumber and vegetable trade. We are not a manufacturing people, but several new industries have developed this year which will cause a great expansion and circulating of money. We have a new public building in course of construction and a telephone plant, as well as the largest car works in the South. These will cost several hundred thousand dollars. The wholesale trade and real estate transactions have amounted to several million dollars, and our population has been considerably augmented. There are more buildings and houses being constructed in this city than in any other year since its incorporation, and all along the various lines of business and commercial activity there is a spirit of progress and advancement noted that is decidedly encouraging. In a word, the improved condition of affairs in this city and vicinity—the crop outlook, our increased shipping facilities, our new railroads, and the additional sources of revenue opened to general improvement—naturally impresses a thinking or observing person with the belief that the theatrical season of 1897 and '98 in this city will be an unusually good one, providing the attractions are of a legitimate character.

EDWIN H. NEILL.

Good Crops in North Dakota.

GRAND FORKS, N. D., Sept. 2.—This is almost exclusively an agricultural community, with wheat as our staple product. The yield will be above the average and bring better prices. During the recent hard times our farmers have learned to economize, with the result that they have comparatively few debts to pay, consequently a large part of the proceeds of this crop will remain in the community and there will be more money in circulation than for some years. Grand Forks is the distributing point for the farming community tributary to it. Our business men are already beginning to feel the effect of the good times and are selling more goods than ever before. There has been more building done in this city this Summer than for several seasons past. There is an active demand for farm lands and numerous sales. A good feeling pervades the community, and every one seems confident that an era of renewed prosperity is at hand.

W. H. BURR.

Crops Make Minneapolis Prosperous.

MINNEAPOLIS, MINN., Sept. 20.—The Northwest is entering upon a season of marked prosperity. Our jobbers report an increased demand for merchandise and improved collections. Several of our manufacturing establishments are from thirty to ninety days behind with their orders, and some of them are working overtime. Our bank clearings show a handsome increase, and the banks report increased deposits. A number of new buildings have been erected this Summer and a very large number of properties have been thoroughly renovated and repaired. Everybody feels encouraged. Manager L. N. Scott, of the Grand Opera House, when asked what he thought of the outlook for the present season, said he felt confident that the Northwest would experience a revival in business, especially in view of the splendid wheat crop which is promised and the excellent prices which seem likely to prevail. He anticipates a good season at all of his houses. Manager Theodore Hayes, of the Bijou Opera House, when interviewed said: "The splendid crop of wheat which we are promised, and the high price per bushel it is sure to bring, combine to make conditions favorable for increased business activity this fall. I expect a more than ordinarily good season for our houses in the twin cities."

F. C. CAMPBELL.

Railway Improvements at Montgomery.

MONTGOMERY, ALA., Sept. 20.—The outlook for the coming season is bright and promising. The cotton and corn crops bid fair to be larger, and bring better prices than last year. Our wholesale and retail merchants are laying in large stocks and are increasing their trade and reaching out for new territory. The county has spent several thousand dollars improving public roads leading to the city. The city has appropriated and will spend during the coming year about \$300,000 in paving streets, sidewalks, build-



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ing sewers, etc. The L. and N. R. R. is now erecting a new passenger depot, freight depot, and sheds, to cost about \$350,000. The Montgomery, Tuscaloosa and Memphis Railway will be completed by January 1, 1898, and it is estimated will spend for depot facilities, buildings, offices, etc., about \$300,000. The Alabama Midland Railway (Plant system) is making large improvements, which will cost several thousand dollars. The Western Railway of Alabama, since the recent fire here, will erect new car shops, round house, and other buildings, which will cost between \$50,000 and \$100,000. These estimates, after consultation with other parties, are considered low. There are other improvements contemplated, which will take place during the fall.

S. H. BRASLEY.

Activity in the Lumber District.

BAY CITY, MICH., Sept. 20.—The condition of business in this city is improving. This is a lumber city, and this year nearly all of the mills and factories are running full time, many of which were closed down last season. Manager Davidson, of the local theatre, says: "I feel confident of a good theatrical season."

A. R. CAMPBELL.

New Railroads for San Antonio.

SAN ANTONIO, TEX., Sept. 20.—Conditions in Southwestern Texas are very favorable, owing to the advanced price of cattle, the recent duty on wool, and favorable crop prospects. Everything points to a prosperous trade this fall and winter. Very little manufacturing is done here in proportion to population. In the way of new enterprises, there are plans for a new railroad to Brownsville, and another up the Guadalupe Valley; besides this there is a chance of the M., K. and T. building into San Antonio.

WILLARD L. SIMPSON.

ENGAGEMENTS.

Mr. and Mrs. William Robyns to play their old parts, Jimmie and Samantha Logan, in *Hamlet*.

Enile La Croix has resigned from Montezuma to play in *The Last Stroke* the part originated by Frederic De Belleville.

Harry B. Mather, with *The Walking Delegate*, as treasurer.

Edward H. Carroll and William Hatch, for *Kismet*.

Robert W. Smiley, with Elihu R. Spencer, for first comedy roles.

Ralph Percy Lewis, with Wilton Lackaye.

Louise Thorndyke Bonicant, Lizzie May Ulmer, Charles Smiley, and George Paxton, for David M. Peyser's production, *A Husband by Deputy*.

Myron Calice to play Sir Grenville Lawson in *A Puritan Romance*.

Constance Hamblin, Amelie Baird, Frank Kemble, and William Hunt, with Robert Downing.

Frank Gurney, with Cora Van Tassel, as pianist.

Cora Edsall, for *My Wife's Step-Husband*.

Annette Spencer and Vernon Sommers, with Jean Renolds.

Emma Dunn, for Hopkins' Stock company, Chicago.

Sibyl Johnstone, for *Nature*, succeeding Amelie Bingham.

Antoinette Ashton, for *Virginia*, Ophelia, and other juvenile leads, with James O'Neill.

George Fortescue, for *The Belle of New York*.

Dorothy King, for *Blue Jeans*.

Lillian Bowen, A. D. Richardson, and Mary Asquith, for Mr. and Mrs. Grandin's company, presenting *A Secret Enemy*.

Frank Richter, for Warren Coval's repertoire company.

Cecil Morris, for *Who is Who*.

Evan A. Gamble, for *A Hot Old Time*.

Geneva Parker, for *Wang*.

Ward Renssler, for *Under the Polar Star*.

Fannie Myers, who made a hit in Chicago this Summer with the Great Northern Opera company, for the stock opera company at the Queen City Theatre, Cincinnati, as mezzo-soprano prima donna.

Arthur J. Pickens and Agnes Purcell, with Joseph D. Clifton's big double company.

Albert Sackett, for *The Last Stroke*.

Florence Lillian Wickes, Anna Keeler, Katharine Dooling, Frank Opperman, and J. T. McEnery, for *A Husband by Deputy*.

Victor De Lacy, with the Waite Opera company, for character old men and assistant stage-manager.

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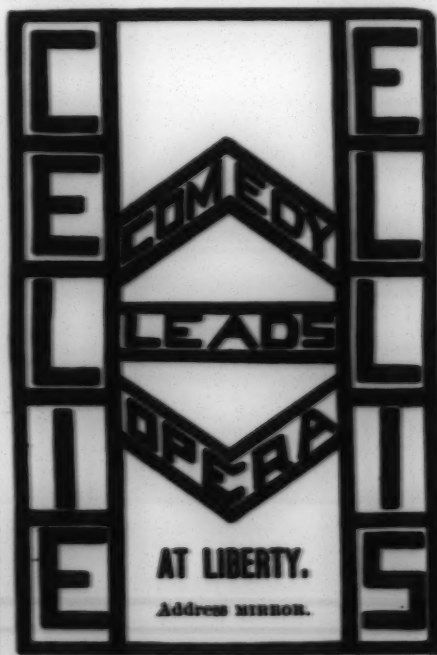
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